Buffy
the Vampire Slayer™

JOSS WHEDON

DREW GODDARD

JEPH LOEB

GEORGES JEANTY

KARL MOLINE

ERIC WIGHT

Buffy the Vampire Slayer™

SEASON 8 VOLUME 2

The Slayer legion is organized and encountering mega obstacles, while Twilight's threatening reach continues to expand . . .

Buffy experiences her first face-to-mask encounter with Twilight, as well as an encounter with one of her Slayers—of an entirely different kind. Then, when a powerful witch and a group of vampires—who have abilities only before witnessed in Dracula—infiltrate the Scotland base and steal Buffy's scythe, Buffy and her team follow their trail to Tokyo. Meanwhile, Xander must recruit an old friend if Buffy and the Slayers hope to make it out of Tokyo alive!

Investigating the secrets behind Buffy's scythe, Willow and Buffy head to New York. In an unexpected turn of events, Buffy is transported to a dystopian future, where she meets Fray, future Slayer. As Willow struggles to return her friend to the present, in the future Buffy must join forces with Fray to stop an ancient evil if she hopes to ever return home.

"Goddard is no stranger to writing in this universe and his dialogue and writing is as flawless as Whedon's own."

—IF Magazine

"Drew Goddard handles each character's voice and nuance exceedingly well . . . Goddard has really nailed it."

—IGN.com

"[Karl Moline] totally nails the Buffy cast—their body language, facial expressions, and likenesses are spot on, without ever looking 'photo-reference-y.' More, please!"

—Bruce Timm
(Batman: The Animated Series)

"Dark Horse Comics' Buffy the Vampire Slayer Season Eight is a rare commodity."

—Publishers Weekly

"Series creator Whedon effectively sucks devotees back into his Hellmouth."

—Entertainment Weekly

"The whole gang returns, kicking ass and splitting infinitives in Whedon's inimitable dialogue."

—Wired magazine

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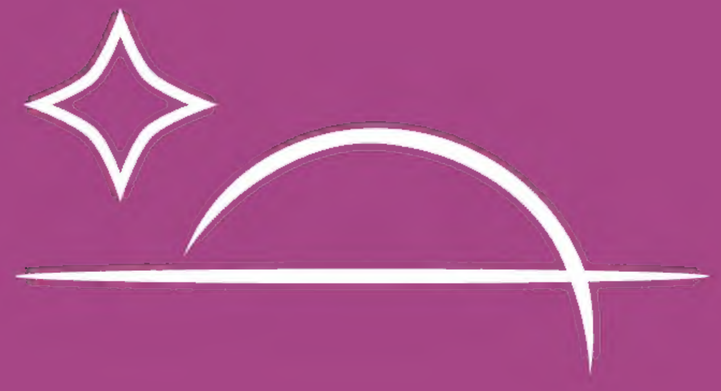

Buffy the Vampire Slayer™

SEASON 8
VOLUME 2

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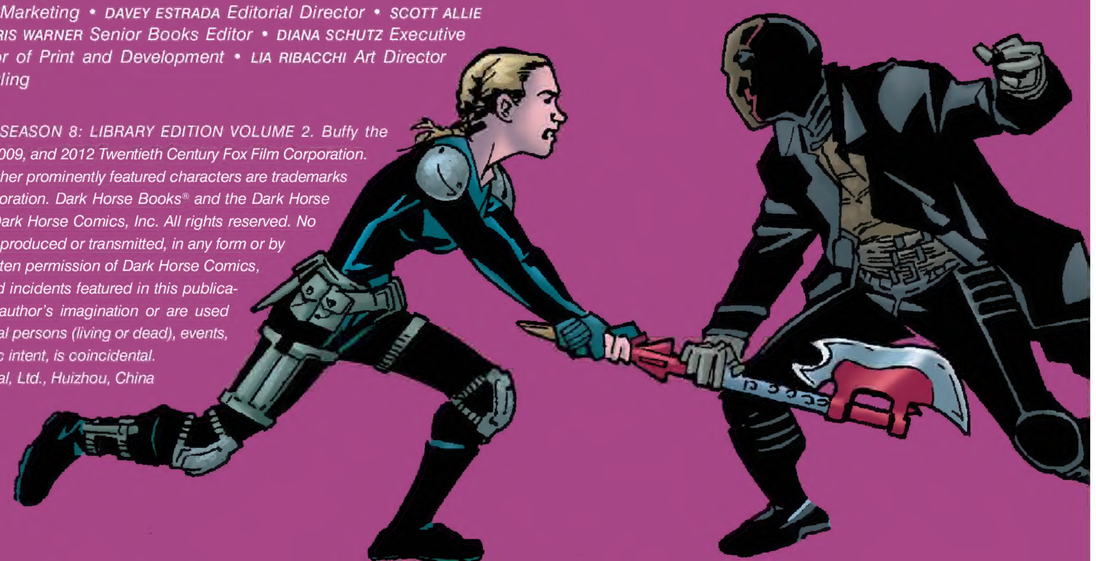

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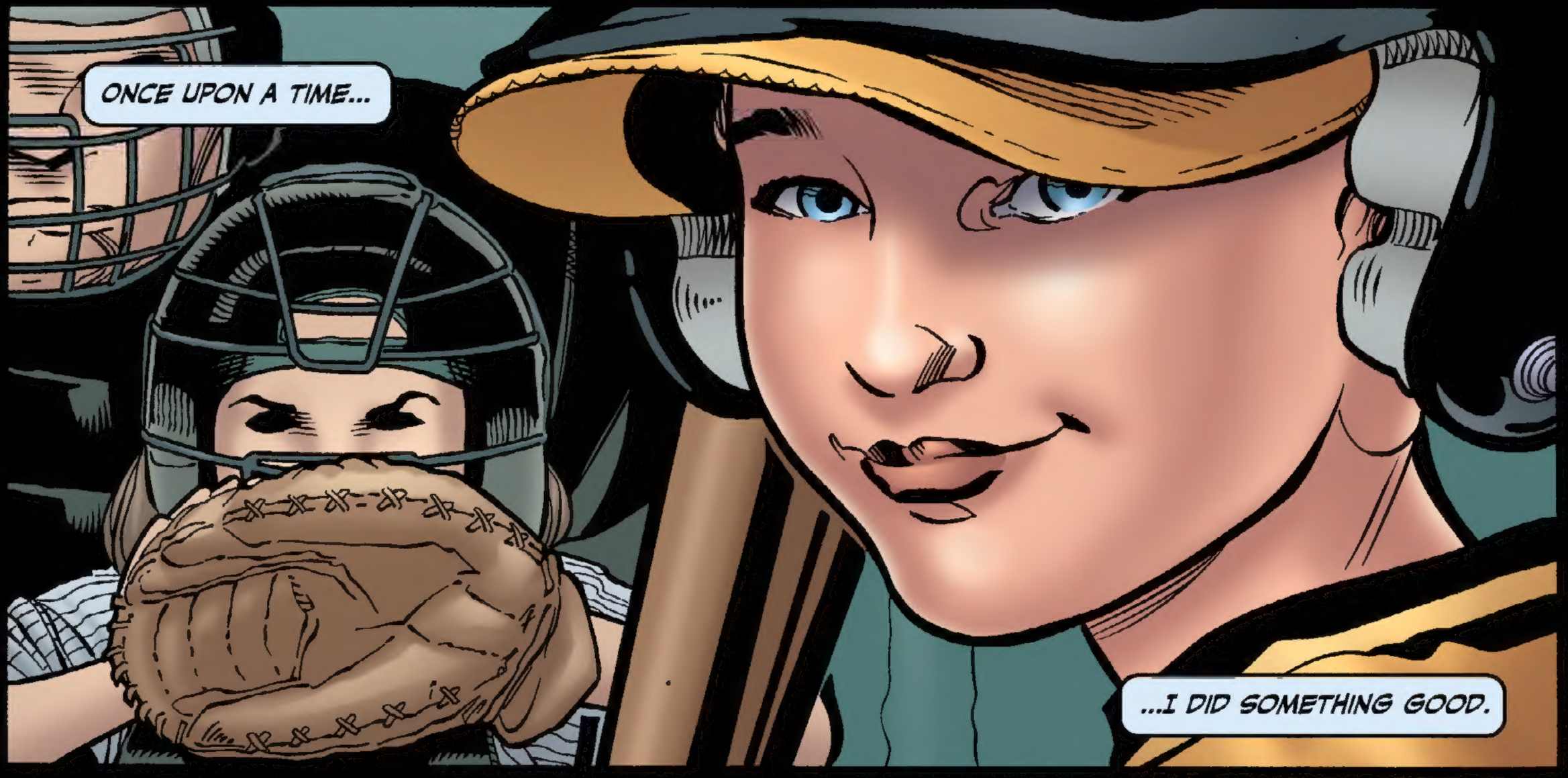
A BEAUTIFUL SUNSET



I DIDN'T DO IT ALONE, OF COURSE -- BUT THAT'S THE POINT.

I FOUND A WAY TO SHARE MY POWER.

GIRLS ALL OVER THE WORLD WERE GIVEN POWER -- NOT JUST STRENGTH, THOUGH THAT DOES COME IN HANDY -- BUT PURPOSE. MEANING.

SATSU?

CONNECTION.

SAVING THE WORLD MEANS KEEPING THE STATUS QUO. BUT APOCALYPSES COME BECAUSE THE WORLD IS TRYING TO CHANGE. IT HAS TO.

THAT EITHER MEANS CHAOS, AND THE MORONS CHAOS INEVITABLY EMPLOYS...

OR IT MEANS MOVING FORWARD. TO SOMETHING BETTER.

AND I DID THAT.

AMMO

YAY ME.

HER NAME'S SIMONE DOFFLER. CAME UP WITH THE CHICAGO SQUAD TILL RONA SHIPPED HER OVER TO ANDREW IN ITALY. THOUGHT A LESS URBAN ENVIRONMENT MIGHT SOFTEN HER "ROUGH EDGES."

SOUNDS LIKE PASSING THE BUCK TO ME. THOSE OTHER GIRLS ANDREW'S AS WELL?

ONE OF THEM. THE OTHER THREE WE HAVEN'T I.D.'ED. I'VE CONTACTED THE SQUADS AND NO ONE'S RUN OFF. IF THEY'RE SLAYERS, THEY'RE NOT OURS.

GUNS.

THIS IS BAD FOR US, BUFFY.

ANDREW'S WICCANS WIPED THE GUARDS' MEMORIES, BUT ANYBODY FINDS OUT A SLAYER'S PACKING BOOM-STICKS -- FORGET ABOUT WHAT SHE'S PLANNING TO *USE* THEM FOR -- AND YOUR TWILIGHT BUNCH IS GONNA GO APE-FECES.

AMMO

YEAH, THE GOOD FOLK WHO THINK WE'RE NOT HUMAN. THEY'RE GONNA LOVE IT WHEN WE START ACTING EXACTLY LIKE WE ARE.

SO WE FIND HER. SHE PEEPS THAT LITTLE MOHAWK OUT, WE'LL PAY WHAK-A-MOLE -- *BEFORE* SHE STARTS SOMETHING.

DON'T GIVE HER SO MUCH CREDIT, XAN.

I STARTED IT.

AMMO

WILLOW SAYS MY LITTLE THOMAS CROWN AFFAIR WAS WHAT GOT PEOPLE SO RILED UP IN THE FIRST PLACE.

IS THAT WHY SHE TOOK OFF SO SUDDENLY? 'CAUSE YOU'RE AN INTERNATIONAL JEWEL THIEF?

WHICH IS, SIDEBAR, INCREDIBLY SEXY?

NO, THE WILLOW THING IS... IT'S COMPLICATED.

IT'S ALWAYS COMPLICATED WITH GIRLS. THAT'S WHY I NEED A *MAN.*

THAT WOULD BE NICE...

I MEAN A GUY. NOT A *MAN,* A *GUY,* FOR THE GUY BONDING.

WELL, ANDREW...

DO YOU REALLY INTEND TO FINISH THAT SENTENCE?

NO, IT'S A NICE LENGTH NOW. ANY OTHER PRESSING ITEMS?

WELL, I WAS SAVING THIS FOR YOUR BIRTHDAY, BUT... WE DID LOCATE A VAMP NEST.

OH GOODY! IT'S BEEN AGES.

JUST FOR ME, OR DO I NEED A SQUAD?

I'D BRING A DATE.

THEN I'LL TAKE SATSU. SHE DID GOOD WORK EXTRACTING WILL, AND...

...I'VE KIND OF BEEN MEANING TO TALK TO HER.

EVERYTHING COOL?

UH-HUH. JUST MORE COMPLICATED GIRL STUFF.

WELL, YOU CAN HEAD OUT IN THE MORNING.

PROBABLY NOT TOO EARLY.

IS MY LITTLE SISTER GETTING DRUNK DOWN THERE?

A: SHE IS IN FACT OF LEGAL AGE IN SCOTLAND, B: WE COULDN'T AFFORD ENOUGH BEER TO GET HER DRUNK IF YOU STOLE THE *YANKEES*, AND C: "LITTLE"?

"SHE SEEMS HAPPIER.

"LIKE A WEIGHT'S BEEN LIFTED."

"I GUESS. I DIDN'T NOTICE."

"THIS WAS A GOOD CALL, XAN. THE PARTY. THEY NEEDED IT."

"YOU GONNA JOIN 'EM? GET ON THE DANCE FLOOR?"

I DON'T KNOW...

WHICH DAY WAS THAT?

COME ON, LET'S SHOW THEM HOW IT WAS DONE BACK IN THE DAY.

I THINK IT WAS A THURSDAY. YOU WORE BLUE. SERIOUSLY, BUFF...

"...YOU SPEND TOO MUCH TIME ALONE."

HOOOW!

AND WHAT HAVE WE LEARNED?

SCOTLAND IS SLIPPERY?

DO I LOOK AMUSED?

I REALLY CAN'T SAY.

WOW, YOU LOOK... ACTUALLY YOU LOOK LIKE ME IN A DREAM I HAD ONE TIME.

I'M NOT AS FAST AS YOU.

YOU WILL BE.

YOU'RE MY BEST FIGHTER, SATSU. YOU COULD LEAD THIS CREW SOME DAY.

ARE YOU LEAVING?

HOLD STILL. YOU COULD LEAD THIS CREW OR YOU COULD BE A CORPSE IF YOU DON'T FIGURE OUT A FEW KEY RULES.

OF WHICH NUMBER TWO IS NOT LANDING ON YOUR FACE.

DID WE... SKIP NUMBER ONE?

NUMBER ONE IS YOU ARE ALWAYS IN DANGER.

RIGHT NOW, YOU'RE IN TERRIBLE DANGER.

...WHY...?

YOU'RE IN LOVE WITH ME.

STUPID LIP GLOSS.

IT WASN'T JUST THE LIP GLOSS.

I SORTA WOULDA FIGURED IT OUT ANYWAY. AND I'M PRETTY SURE OTHER PEOPLE HAVE.

PAFT

ARE YOU KICKING ME OUT?

YOU ARE *SO* MISSING THE POINT.

I THINK IT'S THE SWEETEST THING EVER.

THE SWEETEST THING WILL BE YOUR BLOO--

ACK! PLEASE. WE'RE TALKING.

WHUMP!

DON'T MAKE FUN OF ME. THIS ISN'T SOME CRUSH...

YOUR KISS COULDN'T HAVE WOKEN ME UP IF IT WAS.

NOW, GIRL, YOU WILL FEEL THE WRATH OF --

OH *GOD!* NOBODY CARES ABOUT YOUR WRATH!

SATSU, I DO REMEMBER WHAT IT'S LIKE TO BE IN LOVE.

GHAAAH!

I KNOW HOW MUCH IT CAN HURT.

AND HONESTLY, I THINK IT'S KIND OF AWESOME. YOU'RE HOT, YOU HAVE GREAT TASTE, YOU'RE A HELL OF A SLAYER AND YOU SMELL GOOD.

BUT YOU'RE NOT GAY.

AAAAHHGGG

PAFT

NOT SO YOU'D NOTICE.

THE FACT IS, KNOWING THAT SOMEONE, YOU KNOW, THAT SOMEONE REALLY COOL FEELS THAT WAY ABOUT ME, IT MAKES ME LESS...

...LITTLE BIT LESS LONELY.

THEN WHAT'S WRONG WITH --

IT'S FINE FOR ME.

IT'S BAD FOR YOU.

PEOPLE WHO LOVE ME TEND TO... OH, DIE...

...MAYBE GO TO A HELL DIMENSION, OR BURN UP, OR THEY START LETTING VAMPS SUCK ON 'EM AND THEY LEAVE, THEY ALL LEAVE, EVEN MY FRIENDS, SOONER OR LATER EVERYBODY REALIZES THERE'S SOMETHING WRONG... SOMETHING WRONG WITH ME, OR *AROUND* ME, OR...

WOW.

DID NOT MEAN TO END UP THERE.

KRAK

AAHH!

AH! GOD, AH GOD...

THE CHOSEN ONE. ALWAYS IN PAIN...

...AND ALWAYS COMPLAINING.

JUST LIKE A GIRL.

I KNOW THAT MOVE, SLAYER.

LET ME SHOW YOU SOME OF MINE.

UNDERSTAND THIS, GIRL.

YOU CANNOT FIGHT ME.

UNDERSTAND THIS, ASS-CLOWN:

I PROBABLY WILL ANYWAY.

I'D EXPECT NO LESS. BUT I WATCHED YOU AND THE WITCH: IT SEEMED THAT YOU DIDN'T LIKE FLYING.

I GET USED TO THINGS REAL FAST.

VERY WELL, THEN...

LET'S RIDE.

KRSSH

KRSSH

DO YOU KNOW THAT I ACTUALLY CAME HERE TO TALK?

WH-KASH

AHH!

BUT THERE YOU WERE... GOING ON ABOUT HOW HARD IT IS FOR YOU, AND, WELL...

I JUST HATE TO SEE YOU CRY.

GO AHEAD. CHURCH ME.

PLENTY MORE WHERE I CAME FROM.

KCHHCK

WELL, THAT'S THE ISSUE, ISN'T IT?

ONE SLAYER WAS ALL RIGHT, BUT ALL THESE GIRLS...

...THE WORLD CAN'T CONTAIN THEM. AND THEY WILL SUFFER FOR THAT.

I'LL NOT KILL YOU NOW. MY FIRST GIFT IS MY LAST. I KNOW THAT YOU MEANT WELL.

BUT YOU HAVE BROUGHT ABOUT DISASTER. AND IT FALLS TO ME TO AVERT IT.

TWILIGHT. THAT'S YOU.

HAVE YOU MADE A DIFFERENCE? HAVE YOUR SLAYERS HELPED CHANGE ANYTHING IN THIS WORLD?

HAVE THEY HELPED YOU?

"YOU DIDN'T KILL HER."

"THAT'S BEEN DONE. TO LITTLE EFFECT."

I LET YOU DOWN...

SHHH... NO.....

"THE TRICK IS TO STRIP HER OF HER GREATEST ARMOR...

"...HER MORAL CERTAINTY."

HOWEVER HAPLESS SHE MAY BE ABOUT HER PERSONAL LIFE, THIS GIRL HAS ALWAYS FIRMLY BELIEVED SHE WAS ON THE SIDE OF RIGHT.

AND IF THERE'S ONE THING I'VE LEARNED ABOUT THE SLAYER...

SCRITCH SCRITCH

SORRY. ITCHY NECK.

WHERE WAS I?

YOU WERE EXPLAINING HOW PEOPLE WHO LOVE YOU GET HURT.

SHOULD I LOOK OUT FOR THAT THEN?

SO I CAN SKIP THE POWER-POINT PRESENTATION, HUH?

ARE YOU OKAY? THAT CREEP DID SUCH A NUMBER ON YOU...

I'LL HEAL.

WE'LL HEAL.

SO THE BAD GUYS HAVE A SUPER-POWERED SPOKESMODEL. HUZZAH.

THIS GUY'S NOT A FIGUREHEAD. HE'S GOT POWER I'VE NEVER SEEN. AND HE'S...

ARE WE DOING ANY GOOD? WE'VE BEEN FIGHTING MORE DEMONS, BUT...

...BUT IT JUST SEEMS LIKE THERE'S MORE DEMONS TO *FIGHT,* AND, WHAT, IS THAT BECAUSE OF US?

BUFFY.

TURN AROUND.

I LIVE WITH A BUNCH OF SLAYERS.

DOZENS OF GIRLS WHO ARE... SO *FILLED UP* WITH PURPOSE, WITH CONFIDENCE THEY DIDN'T HAVE BEFORE... THE WALLS ARE VIBRATING WITH IT.

I CAN'T SLEEP, THE PLACE IS SO CHARGED.

YOU REALLY NEED TO ASK RENEE OUT ALREADY.

STOP CHANGING THE SUBJECT TO TRUE THINGS.

MAYBE NOW WE'RE ONLY CLEANING UP MESSES, BUT WE'RE JUST GETTING STARTED. WHAT YOU'VE CREATED HERE IS A LOT MORE THAN JUST MONSTER FIGHTERS.

IT'S... YOU KNOW, AH...

CONNECTION.

WHY CAN'T I FEEL IT?

MAYBE YOU DON'T GET TO.

MAYBE THE LEADER, THE GIRL WHO BRINGS IT ALL TOGETHER, IS THE ONE THAT HAS TO GIVE THAT UP.

YEAH.

YAY ME.

WOLVES AT THE GATE

PART ONE

NO, NO--I WAS RIGHT THE FIRST TIME. THOSE ARE WOLVES. WE GOT WOLVES AT THE GATE.

I'M GONNA NEED YOU TO BE SURE ON THIS ONE. WOLVES: COMMON SIGHT ALONG THE MOORS. PANTHERS... NOT SO MUCH.

YEAH, YOU BETTER CHECK ME. I GOT NO DEPTH PERCEPTION HERE. FOR ALL I KNOW, IT'S A SWARM OF BEES.

YOU DON'T HAVE TO DO THIS, YOU KNOW. I MEAN, I'M COOL.

DO THE WHAT NOW?

LAST TIME I PULLED SENTRY DUTY, SCOTTISH ZOMBIES SWARMED THE CASTLE. I GET IT. I SCREWED UP.

NOT GONNA HAPPEN TWICE.

YOU DON'T NEED TO BABYSIT ME.

DEFINITELY WOLVES, BY THE WAY.

OKAY, HANG ON. BACK UP. NOBODY'S BABYSITTING ANYONE HERE...

IF ANYTHING, THAT FANTASY COMES MUCH LATER AND ONLY IF WE BOTH AGREE TO IT AND HAVE A SAFEWORD.

TRUST ME, I'M ON MY OWN TIME HERE.

REALLY?

ARE YOU KIDDING ME? LOOK OUT THERE--THE MOON IS FULL, THE STARS ARE BRIGHT, THE FOG IS PARTICULARLY... FOG-TASTIC...

...WHO WANTS TO BE ALONE ON A NIGHT LIKE THIS?

WOW.

THAT WAS...

THAT WAS...

WOW.

YEAH...

"THAT WAS WOW" PRETTY MUCH COVERS IT.

"YOU'RE SUPPOSED TO SAY, 'EASY MISS, I'VE GOT YOU...'"

...AND THEN I SAY, "YOU'VE GOT ME? WHO'S GOT YOU?!?"

I'M SUPPOSED TO CALL YOU "MISS"?

"LOIS" IS FINE.

IF YOU START WITH THAT "CAN YOU READ MY MIND?" SPEECH AGAIN, I'M DROPPING YOU.

"HERE I AM LIKE A KID OUT OF SCHOOL..."

YOU KNOW, MOST PEOPLE JUST SCREAM AND HOLD ON FOR DEAR LIFE WHEN I FLY THEM PLACES.

I TOOK A DRAMAMINE.

AH.

IS THAT DAWN DOWN THERE?

YEP.

SHE SLEEPS IN A BARN?

ONLY WHEN IT LOOKS LIKE IT MIGHT RAIN.

YOU WANT ME TO GIVE YOU THE GRAND TOUR?

NAH. THAT DRAMAMINE'S MAKING ME WOBBLY. I THINK I BEST RETIRE TO THE BOUDOIR, M'LADY...

I COULD USE A QUIET EVENING TONIGHT.

YOU KNOW, THERE ARE BETTER WAYS TO DO THIS.

DO WHAT?

SPEND TIME WITH ME.

I MEAN, OFF THE TOP OF MY HEAD, YOU COULD, YOU KNOW... TAKE ME OUT.

YOU WANT ME TO *ASSASSINATE* YOU?

NO. ON A DATE.

OH.

RENEE, WOULD YOU LIKE TO GO OUT WITH ME?

I'D LOVE TO.

OKAY THEN.

BUT FIRST, WE SHOULD PROBABLY DEAL WITH OUR WOLF PROBLEM.

I KNOW. I'M NOT EVEN SURE WHO WE ALERT. A ZOO? DO THEY HAVE ZOOS IN SCOTLAND?

NOPE. SCOTLAND'S A PRIMITIVE SOCIETY. THEIR MEN HUNT WITH CLUBS AND THEIR WOMEN WEAR CORSETS TO BED.

I DON'T WANT TO GO OUT WITH YOU ANYMORE.

SO...

HOW DO WE HANDLE TOMORROW?

WHAT DO YOU MEAN?

I MEAN... I KNOW WHAT THIS IS. I KNOW YOU DIDN'T JUST... TURN GAY ALL OF A SUDDEN...

RIGHT. WAIT...

HOW DO YOU KNOW THAT? DID I DO SOMETHING WRONG?

BECAUSE I'M FLYING BLIND HERE. IT'S NOT LIKE THEY MAKE INSTRUCTION MANUALS FOR THESE SORTS OF THINGS.

ACTUALLY, THEY DO.

OKAY, BUT *I HAVEN'T READ THEM.*

I DIDN'T GET A LOT OF PREP TIME HERE AND I THINK THAT SHOULD BE TAKEN INTO CONSIDERATION BEFORE FINAL GRADES ARE GIVEN.

TRUST ME. YOU DIDN'T DO ANYTHING WRONG.
BUT I DIDN'T DO ENOUGH THINGS! YOU DID MORE THINGS THAN ME!
AND YOU LET ME.
YOU WERE AMAZING.
I CAN LIVE WITH AMAZING.
WHAT WAS YOUR QUESTION AGAIN?
WHAT DO WE DO ABOUT TOMORROW?
YOU MEAN THE WHOLE "WE SLEPT TOGETHER" THING?
FOR STARTERS.
I DON'T KNOW. IT'S LIKE... I HAD A WONDERFUL NIGHT. AND... IT'S BEEN A WHILE SINCE I SAID THAT. SO...
TOMORROW, I'M GONNA THINK ABOUT WHAT WE DID. AND I'M GONNA BLUSH. AND THEN I'M GONNA SMILE.
BUT I'M NOT SURE IT GOES ANY FURTHER THAN THAT.
I GET IT.
YOU SURE?
YEAH. WE'LL LEAVE IT AT "*WE HAD A WONDERFUL NIGHT.*"
I SHOULD PROBABLY GET GOING...
NO. THAT'S NOT WHAT I'M SAYING. I MEAN...

YOU CAN STAY 'TIL MORNING.
REALLY?
YEAH. BUT DO ME A FAVOR, THOUGH... DON'T MENTION THIS TO ANYONE.
I WON'T SAY A WORD.
IT'S NOT THAT I'M ASHAMED OR ANYTHING. IT'S JUST...
YOU KNOW, FOR NOW...
IT'S BETTER IF WE KEEP THIS BETWEEN US.
OKAY, PROBABLY NOTHING TO WORRY ABOUT...
...BUT THERE SEEMS TO BE A WOLF AND/OR PANTHER SITUATION I SHOULD BRING TO YOUR--
XANDER--
OH MERCIFUL ZEUS!
XANDER, GET OUT OF HERE!
I DIDN'T SEE ANYTHING, I SWEAR!

OH, MY EYE. MY BURNING, BEAUTIFUL EYE.

WHAT'S THE VERDICT?

ARE WE SUPPOSED TO SOUND THE ALARM?

I WASN'T AWARE WE HAD AN ALARM FOR THIS, BUT YES. SOUND THE ALARM.

SATSU?

HI RENEE.

PLEASE *SHUT THE DOOR!*

WHUMP

OKAY, TO BE FAIR, I'M STILL A LITTLE WOOZY FROM MY MEDICINE...

BUT I'M PRETTY SURE A DOZEN WOLVES JUST RAN PAST ME IN THE HALL.

ANDREW?!?

click

OH, HI BUFFY.
HI NUDE ASIAN GIRL.

HOW MUCH DRAMAMINE DID I TAKE?

EVERYBODY GET OUT OF MY ROOM!

BUFFY, THE ENTIRE BARN IS FILLED WITH BEES AND--

OH MY GOD! BUFFY, WHAT ARE YOU DOING!?!

DAWN!

THIS ISN'T WHAT IT LOOKS LIKE!

OH, THANK GOD. THIS IS A DREAM.

I DON'T THINK IT'S A DREAM.

NO, I'VE HAD THIS ONE BEFORE. YOU'RE HERE. THEY'RE HERE.

I'M JUST GONNA GO SIT IN THE CORNER AND WAIT FOR WILLOW TO ARRIVE.

KRAKOOM

OW.

WILLOW!

OH MY GOD--WHAT HAPPENED?!?

I THINK WE'RE UNDER ATTACK...

WHY ARE YOU NAKED IN BED WITH SATSU?

WHERE EXACTLY ARE THESE WOLVES?
ARMORY

KUMIKO BROUGHT DOWN THE WITCH.

WE'VE ENGAGED THE SLAYER FORCES AT THE PERIMETER.

ANY CONFIRMED FATALITIES?

NONE SO FAR. THEY'RE STRONGER THAN WE EXPECTED.

OH, DON'T SOUND SO DOUR, RAIDON...

THE FUTURE IS BRIGHT.

OKAY, I TRY TO BE MISS SHARE-AND-SHARE-ALIKE...

BUT I *REALLY* DON'T LIKE IT WHEN PEOPLE TOUCH MY STUFF.

DID YOUR FRIEND JUST TURN INTO A KITTY?

GO.

'BYE NOW.

OKAY. THAT'S NEW.

KRRRRSH

KREEPSH

"I'M NOT SAYING IT MAKES SENSE..."

...BUT A VAMPIRE PUNCHED ME AND THEN TURNED INTO *FOG.*

WE GOT SIMILAR REPORTS FROM THE FRONTLINES...

YAH. DEFINITE TRANSMOGRIFICATION ABILITIES.

SAW 'EM FLIT BETWEEN WOLVES, PANTHERS... EVEN BEES.

HOW IS THAT ALLOWED? THEY'RE *VAMPIRES.* DID I MISS A MEETING OR SOMETHING?

BELIEVE ME...

NOTHING SEEMS TO MAKE SENSE TONIGHT.

THEY TOOK THE SCYTHE.

I KNOW.

THE *SCYTHE* SCYTHE. MY SCYTHE. THAT *CAN'T* BE A COINCIDENCE-- THEY MUST KNOW ABOUT THE SPELL.

YES, GRANTED. THIS COUNTS AS "BAD."

BUT WE'LL TRACK 'EM DOWN. HOW MANY JAPANESE VAMPIRE GOTH GANGS CAN THERE POSSIBLY BE OUT THERE?

ARE WE EVEN SURE THEY *ARE* VAMPIRES?

I MEAN, WHEN WAS THE LAST TIME WE SAW A VAMPIRE TURN INTO A SWARM OF BEES?

RIGHT! THAT'S WHAT I'M SAYING! I JUST SAID THAT!

SINCE WHEN DO VAMPIRES TURN INTO... WOLVES...

OR... PANTHERS...

OR FOG...

WHAT?

WHY'S EVERYBODY STARING AT--

AW CRAP.

THIS ISN'T EXACTLY WHAT I MEANT BY "DATE."

I KNOW.

I WAS THINKING SOMETHING LESS... HELICOPTER-Y.

I'LL MAKE IT UP TO YOU.

I'M NOT EVEN SURE WHAT I'M SUPPOSED TO BE DOING HERE.

YOU JUST NEED TO KEEP AN EYE ON ME. MAKE SURE I DON'T DO ANYTHING STRANGE.

WHAT DO YOU MEAN "STRANGE"?

IT'S NOTHING TO WORRY ABOUT, IT'S JUST...

SOMETIMES WHEN I GET AROUND THIS GUY, I START ACTING... WONKY.

LIKE WONKY HOW?

XANDER, LIKE WONKY *HOW?*

CREEEEEEK

HELLO, MANSERVANT.

HEY. HOW'S IT GOING...

MASTER.

WOLVES AT THE GATE

PART TWO

THE MOON HAS RISEN. IT'S A LOVELY EVENING.

PERHAPS WE COULD TRY TO GET YOU OUTDOORS...

I TOOK THE LIBERTY OF LOOSING AN ALBANIAN BOY IN THE HEDGE MAZE. I THOUGHT WE MIGHT HAVE A HUNT.

NO THANK YOU, BUTTERFIELD.

ARE YOU CERTAIN? HE'S QUITE SMALL. AND FRIGHTENED.

YES, I'M CERTAIN. SHUT THE CURTAINS.

PERHAPS YOU'D LIKE TO CHANGE OUT OF THAT BATHROBE, AT LEAST.

NO, I'M QUITE CONTENT IN THIS ROBE.

ALLOW ME TO LAUNDER IT THEN, MASTER. YOU VOMITED CABBAGE AND RUBBING ALCOHOL ALL OVER THE FRONT OF IT.

AND THAT WAS OVER A MONTH AGO.

BEGONE FROM MY SIGHT, BUTTERFIELD.

MASTER, THE SERVANTS ARE... CONCERNED.

YOU RARELY LEAVE THIS ROOM, YOU SPEND YOUR TIME STUMBLING ABOUT IN A LIQUOR-DRENCHED OBLIVION, YOU HAVEN'T KILLED SO MUCH AS A PEASANT IN MONTHS...

PEOPLE ARE BEGINNING TO WONDER ALOUD...

WHAT HAS BECOME OF THE MIGHTY DRACULA?

I TOLD YOU TO LEAVE ME BE, BUTTERFIELD. I ASSURE YOU, I'M FINE.

I DON'T REQUIRE HELP FROM YOU...

...OR FROM...

...ANYONE...

BUTTERFIELD?

YES, MASTER?

ON SECOND THOUGHT...

...FETCH ME MY RAZOR.

NOW...

YES, MANSERVANT, WHAT IS IT?

WE NEED YOUR HELP.

OH? DO YOU NOW? WELL, UNFORTUNATELY, THIS IS NOT A GOOD TIME...

BUTTERFIELD HAS JUST LOOSED AN ALBANIAN BOY IN THE HEDGE MAZE, AND IF I'M NOT QUICK TO SLAUGHTER HIM, HIS BLOOD WILL BECOME ALKALINE FROM THE TERROR.

PERHAPS YOU COULD COME BACK LATER. SAY--NEXT MONTH SOME TIME.

NO--WE NEED TO TALK TO YOU NOW.

I'M SORRY, I DON'T KNOW WHAT TO TELL YOU.

PLEASE, MASTER. I BEG OF YOU. IT'S IMPORTANT.

OH. VERY WELL. COME INSIDE, MANSERVANT.

YOUR MOOR CAN WAIT OUT IN THE STABLES.

WHA--NO. NO NO NO NO. SHE'S NOT MY MOOR. THAT'S... HA... THAT'S TERRIBLE, MASTER. THIS IS... THIS IS RENEE. SHE'S MY, UM...

...UH... SHE'S WITH ME.

IS SHE, NOW?

YES. SO SHE DOESN'T NEED TO WAIT IN THE STABLES. ANYTHING YOU SAY TO ME, YOU CAN SAY IN FRONT OF HER.

MAGNIFICENT. THEN PLEASE, ENTER. BOTH OF YOU.

I'LL ALERT THE KITCHEN. IF I KNOW MY MANSERVANT, HE COULD USE A PLATE OF HOT MEALWORMS BEFORE HE CHANGES INTO HIS MANSERVANT BLOOMERS.

OKAY, MAYBE YOU SHOULD WAIT OUTSIDE, ACTUALLY.

ABSOLUTELY NOT.

FOR THE RECORD, I'VE NEVER WORN MANSERVANT BLOOMERS.

I DON'T EVEN KNOW WHAT THAT MEANS.

I'M JUST SAYIN'. MAYBE IT'S FOR THE BEST. HEY-- YOU COULD GO LOOK FOR THAT ALBANIAN BOY...

XANDER, KNOCK IT OFF...

I'M NOT LEAVING YOU ALONE WITH THIS GUY.

"HE WILL HAUNT YOUR SOUL..."

...AND HIS VERY GAZE HOLDS THE POWER TO MAKE YOU HIS SLAVE. YOU MUST STAY ON GUARD AT ALL TIMES AROUND HIM. FOR HE IS THE LORD OF DARKNESS.

YEAH, OKAY, WE KNOW WHO DRACULA IS.

OH, YOU *THINK* YOU KNOW WHO DRACULA IS, BUT I SUSPECT YOUR KNOWLEDGE COMES STRICTLY FROM WHAT YOU'VE SEEN IN THE MOTION PICTURES, LITTLE ONE.

KNOWN POWERS

Transmogrification
- (cat, Wolf, Night Panther, Fog, Bees)

Piercing Hypnotic Stare

Impervious to Stakes

Romantic Undertones
(technically not a power)

YOU'RE THE ONE WEARING THE REPLICA GEORGE HAMILTON OUTFIT FROM *LOVE AT FIRST BITE.*

OKAY--A.) BIG EXTRA CREDIT FOR NOTICING AND B.) IT'S NOT A REPLICA, IT'S *HIS,* I BOUGHT IT AT AN AUCTION AND I HAVE THE C.O.A. TO PROVE IT.

SO IS XANDER STILL, LIKE, UNDER DRACULA'S SPELL?

HARD TO SAY. I MEAN, CERTAINLY, DRACULA'S GAZE HAS SOME LONG-TERM EFFECTS, BUT... WE SUSPECT THAT, IN XANDER'S CASE, THEY'VE ALSO BECOME FAST FRIENDS.

I REALLY DON'T NEED TO SEE THE C.O.A.

OKAY, BUT... HOW DID *THAT* HAPPEN?

WELL, THEY FIRST HIT IT OFF WHEN DRACULA CAME TO SUNNYDALE. THEN THEY STAYED IN TOUCH--THE OCCASIONAL LETTER HERE AND THERE...

AND THEN XANDER WENT AND LIVED WITH DRACULA FOR A FEW MONTHS.

WAIT-- *WHAT?*

YEAH--IT WAS SORT OF LIKE SEMESTER AT SEA, ONLY WITH HARPIES INSTEAD OF CO-EDS.

WHAT THE HELL ARE YOU TALKING ABOUT?

XANDER TOOK A LEAVE OF ABSENCE AND WENT TO TRANSYLVANIA. IT WAS RIGHT AFTER ANYA'S DEATH--HE NEEDED SOME GUY TIME.

AND--SO BUFFY JUST ALLOWED HIM TO GO *HANG OUT WITH DRACULA?*

IT WASN'T A BIG DEAL. DRACULA'S FOND OF XANDER. THEY HAVE A... UNIQUE RELATIONSHIP.

XANDER TAUGHT HIM TO RIDE A MOTORBIKE.

IN FACT, I SHOULD WRITE *"MOTORBIKING"* UP HERE UNDER POWERS...

KNOWN POWER

Transmagri

- (bat,

Panther

bees)

Piercing

wer)

THIS IS SERIOUSLY HIS WORST LECTURE SINCE HIS ONE ON THAT WEAPON FROM *KRULL.*

HEY, I HEARD THAT! AND IT'S CALLED *THE GLAIVE,* THANK YOU VERY MUCH...

WE GOT A HIT.

VAMPIRE SECT IN TOKYO'S BEEN MAKING WAVES IN THE DEMON UNDERGROUND. THEY'RE KNOWN FOR GOING ALL WOLFY WHEN THE MOOD STRIKES 'EM.

THEIR LEADER'S NAME IS TORU. HE MATCHES THE DESCRIPTION OF THE GUY YOU TANGLED WITH IN THE ARMORY.

WE DIDN'T "TANGLE." HE RAN AWAY BEFORE WE COULD TANGLE. HE'S AN UNTANGLER.

MY POINT, MA'AM, IS THAT HE SOUNDS LIKE OUR GUY.

WHO FOUND HIM?

AIKO. ONE OF OURS. ASSIGNED TO FIELD OPS IN JAPAN.

I WANT TO TALK TO HER.

FIGURED AS MUCH.

CLICK

AIKO?

WOW-- IT'S REALLY YOU.

YEP. IT'S REALLY ME. HOW'D YOU GET THE INTEL?

OH. YOU KNOW...

I ASKED AROUND.

ARE THOSE KABUKI DEMONS?

THEY WERE KABUKI DEMONS.

THOSE THINGS ARE VICIOUS.

YOU'RE TELLING ME. I THINK ONE ACTUALLY SCRATCHED ME.

YOU GOT A LOCATION ON THESE VAMPS?

YEP.

GOOD. KEEP SURVEILLANCE, BUT DO NOT APPROACH.

GOT IT.

I'M SERIOUS, AIKO. YOU WAIT FOR US. WE'LL BE IN TOUCH.

CLICK

SATSU?
YES?
PREP THE OTHERS. I WANT OUR TEAM SUITED UP AND READY FOR TRANSPO IN LESS THAN AN HOUR.
HOW MANY GIRLS YOU WANT TO BRING?
ALL OF 'EM.
YOU SURE THAT'S A GOOD IDEA? WE SHOULD PROBABLY LEAVE BEHIND A SQUAD AS A SAFEGUARD.
THIS ISN'T UP FOR DISCUSSION, SATSU...
I GAVE YOU AN ORDER. GET MOVING.
YES MA'AM.
HAVE WE HEARD FROM XANDER?
I'VE BEEN TRYING HIM. HE'S NOT RESPONDING.
YOU THINK HE'S IN TROUBLE?
WELL...

"I SUPPOSE THAT DEPENDS ON YOUR DEFINITION OF 'TROUBLE.'"

THIS TEA IS DELICIOUS, MASTER.

THANK YOU, MANSERVANT.

BUTTERFIELD PREPARED IT HIMSELF. HE'S PROVING TO BE AN EXCELLENT MANSERVANT. THE BEST I'VE EVER HAD.

TRULY, I'VE NEVER BEEN HAPPIER.

GOOD. I MEAN... THAT'S GREAT. I'M GLAD TO HEAR YOU'RE DOING WELL.

YOU'VE LOST WEIGHT.

CAN YOU TELL? I'VE BEEN TRYING TO EXERCISE MORE.

YES, IT SUITS YOU.

THANKS. YOU LOOK GOOD TOO.

OH, YOU'RE JUST SAYING THAT BECAUSE I COMPLIMENTED YOU.

NO--I'M NOT! I PROMISE.

I CAN'T SEE MYSELF IN MIRRORS. I FEAR MY BEST DAYS ARE BEHIND ME.

DO YOU REALLY THINK SO?

NO--YOU'RE MORE HANDSOME THAN EVER.

YES!

OH, FOR THE LOVE OF GOD...

WILL YOU TWO KNOCK IT OFF? WE HAVE BUSINESS TO DISCUSS.

TELL YOUR MOOR TO WATCH HER TONE, MANSERVANT.

WATCH YOUR TONE, MOOR.

I MEAN--HEY! SHE'S NOT A MOOR. ALSO, SHE HAS A LOVELY TONE.

ALSO, WE HAVE BUSINESS TO DISCUSS. WE THINK SOMEONE STOLE YOUR POWERS.

WHAT ARE YOU TALKING ABOUT?

SOME VAMPS ATTACKED US. THEY HAD YOUR ABILITY TO SHAPE SHIFT. WOLVES, PANTHERS, FOG... THE WHOLE BIT.

IMPOSSIBLE. YOU WERE DECEIVED. SOME SORT OF CONFUSION SPELL OR GLAMOUR, PERHAPS.

NO, MASTER. THEY HAD YOUR POWERS, I SWEAR. WE FIGURED THEY MUST'VE RIPPED YOU OFF.

THAT'S PREPOSTEROUS.

OR MAYBE YOU *SOLD* YOUR POWERS TO THE HIGHEST BIDDER...

MANSERVANT, YOUR MOOR IS ONE SNIDE COMMENT AWAY FROM A SWARM OF BEES.

OKAY, OKAY--CALM DOWN. NOBODY WANTS A SWARM OF BEES.

WE'RE NOT ACCUSING YOU OF SELLING OUT, MASTER, BUT... THESE VAMPS, THEY GOT A HOLD OF YOUR MOJO SOMEHOW.

THINK. *SOMETHING* MUST'VE HAPPENED...

IT'S NOT POSSIBLE, MANSERVANT. THESE POWERS YOU SPEAK OF--THEY'RE PART OF THE ANCIENT MAGICS.

I RISKED MY VERY *SOUL* TO ATTAIN THEM. I AM THEIR WORLDLY GUARDIAN.

THE VERY IDEA THAT SOME TWO-BIT, RUN-OF-THE-MILL VAMPIRES COULD JUST COME ALONG AND... *TAKE THEM* FROM THE...

...LORD OF... DARKNESS...

OH BALLS.

THESE VAMPIRES YOU SPEAK OF...

THEY WOULDN'T HAPPEN TO BE ORIENTALS, WOULD THEY?

KUMIKO WANTS THE KILL.

SHE CAN'T HAVE IT.

THAT'S GONNA MAKE HER ANGRY.

I'M NOT PARTICULARLY CONCERNED WITH KUMIKO'S STATE OF MIND, RAIDON.

THEN YOU DON'T REMEMBER WHAT SHE'S LIKE WHEN SHE'S ANGRY.

I NEED HER FOCUSED ON THE SPELL. SHE'LL HAVE PLENTY OF OPPORTUNITIES TO SLAUGHTER THINGS SOON ENOUGH.

I UNDERSTAND. BUT PERHAPS YOU SHOULD TELL HER THAT.

YOU COWARD.

YES. ABSOLUTELY.

KUMIKO CAN HAVE THE BODY WHEN I'M DONE WITH IT. THAT SHOULD KEEP HER HAPPY FOR NOW.

WHERE'S THE SLAYER?

ONE BLOCK BACK. SOUTH SIDE OF THE STREET. SHE'S GOOD--SHE KNOWS TO KEEP A DISTANCE...

...BUT SHE'S KEEPING A CLOSE EYE ON US.

WELL THEN.

LET'S GIVE HER SOMETHING TO SEE.

FILTHY YELLOW SWINE!

THEY THINK THEY CAN STEAL FROM DRACULA!?! I'LL BATHE IN THEIR BLOOD!

MASTER--WAIT-- BACK UP. WHAT HAPPENED?

TO BE HONEST, THE DETAILS ARE A BIT FUZZY...

BUT I WAS AT A TIBETAN SPEAKEASY, AND I SEEM TO RECALL COPIOUS AMOUNTS OF RUBBING ALCOHOL, A HEATED GAME OF PAI-GOW, AND THE PINK SLIP TO A KAWASAKI Z1000.

HANG ON-- YOU SOLD YOUR SECRETS FOR A *MOTORCYCLE?*

NO. I *LOST* MY SECRETS *GAMBLING* FOR A MOTORCYCLE.

BUT I'M FAIRLY CERTAIN I WAS CHEATED.

THERE WAS THIS WITCH WITH THEM... I NEVER SHOULD HAVE LET HER DEAL...

THOSE *FILTHY YELLOW SWINE!*

YOU KNOW, I REALLY DON'T REMEMBER YOU BEING THIS RACIST...

YOU'VE LOCATED THESE VAMPIRES? THEY'RE IN TOKYO?

YEAH. SO DOES THAT MEAN YOU'RE COMING WITH US?

LET'S BE CLEAR ABOUT THIS, MANSERVANT...

I DON'T OWE YOU ANYTHING, I'M NOT INTERESTED IN YOUR CAUSE, AND THE NEXT TIME YOUR MOOR SMARTS OFF AT ME I WILL *SLIT HER THROAT.*

I LOATHE BUFFY SUMMERS, HER WHOLE ARMY MAKES ME WANT TO RETCH, AND I'D JUST AS SOON SEE THEM WIPED OFF THE MAP ONCE AND FOR ALL.

HOWEVER.

NOBODY STEALS FROM DRACULA.

HERE'S THE THING.

SHE'S ALONE.

SHE'S VULNERABLE.

AND SHE HAS THE WEIGHT OF THE WORLD ON HER SLENDER SHOULDERS.

IF THAT'S NOT A RECIPE FOR AN ILL-CONCEIVED ONE-NIGHT STAND, THEN I DON'T KNOW MY H.G.O.G.A COOKBOOK.

YOU THINK I TOOK ADVANTAGE OF HER?

NO--I DEFINITELY THINK THERE WAS SOME TWO-WAY ADVANTAGE GOING ON THERE.

BUT YOU NEED TO REMEMBER...

SHE'S NOT LIKE US.

SHE'S THE GENERAL.
WE'RE THE ARMY.
AND THAT'S NEVER GONNA CHANGE.
ALSO, SHE'S NOT, YOU KNOW...
A DYKE?
I WAS GONNA SAY "FRIEND OF SAPPHO," BUT OKAY, WHATEVER THE KIDS ARE SAYING THESE DAYS, I'M HIP, I'M WITH IT.
I JUST DON'T WANT YOU TO GET YOUR HOPES UP. THAT'S ALL.
I HEAR YOU.
GOOD.
NOW.
WHAT'S SHE LIKE IN THE SACK?
WHAT?
DO YOU KNOW HOW LONG I'VE WONDERED ABOUT THIS? DON'T HOLD OUT ON ME, SISTER.
I'M NOT TELLING YOU ANYTHING!
OH, YES YOU ARE! DID SHE MAKE THAT HIGH-PITCHED SQUEAL? I CALL IT HER "SHOE-SALE NOISE..."

AIKO, WHAT'S YOUR STATUS?

FULL-ON TRACKER MODE. I'VE GOT VISUAL CONFIRMATION ON TORU.

WE'RE TOUCHING DOWN AT AROUND OH-FIVE-HUNDRED. THINK YOU CAN STAY ON THEM 'TIL THEN?

IF I CAN'T, YOU SHOULD TAKE AWAY MY SLAYER CARD.

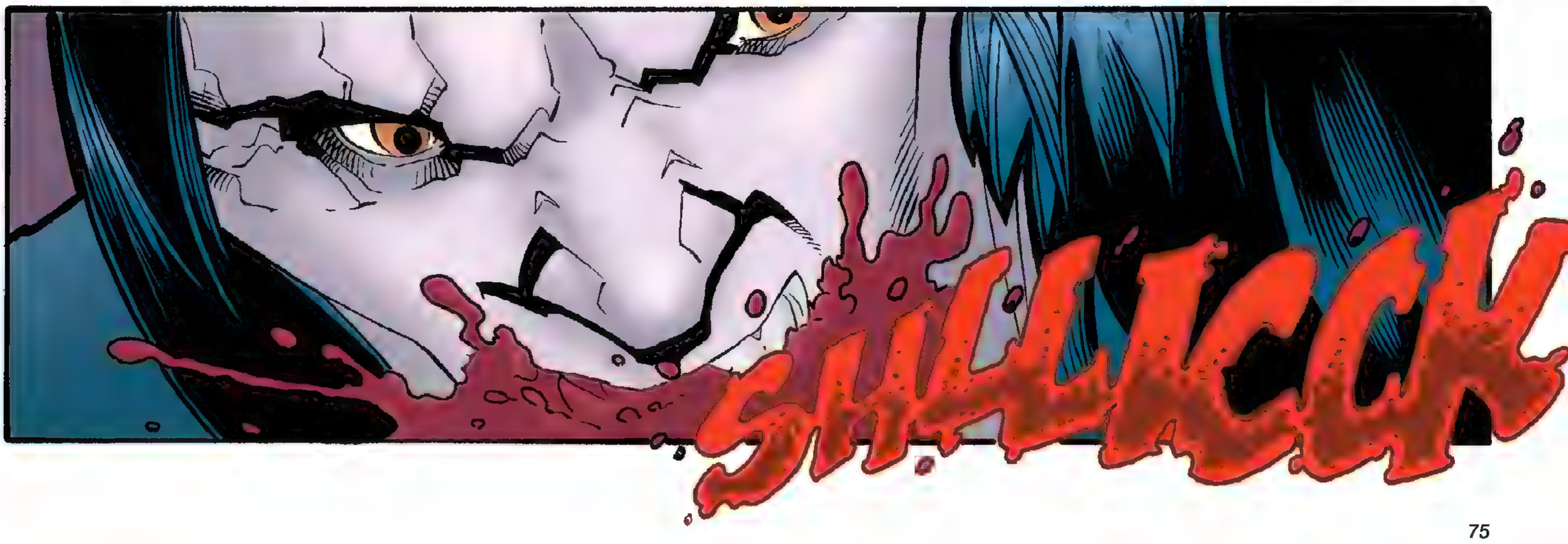
逃げろ！

CRACK

...HCK... HCK... HCK...
SHOOT. I JUST BROKE YOUR JAW. DIDN'T I?
THAT'S UNFORTUNATE.

I WAS HOPING YOU COULD TELL ME WHAT IT FEELS LIKE TO BE A REGULAR GIRL AGAIN.

MUST BE TERRIFYING.


SHLICK

RAIDON, I'D CALL THAT A SUCCESSFUL BETA-TEST...

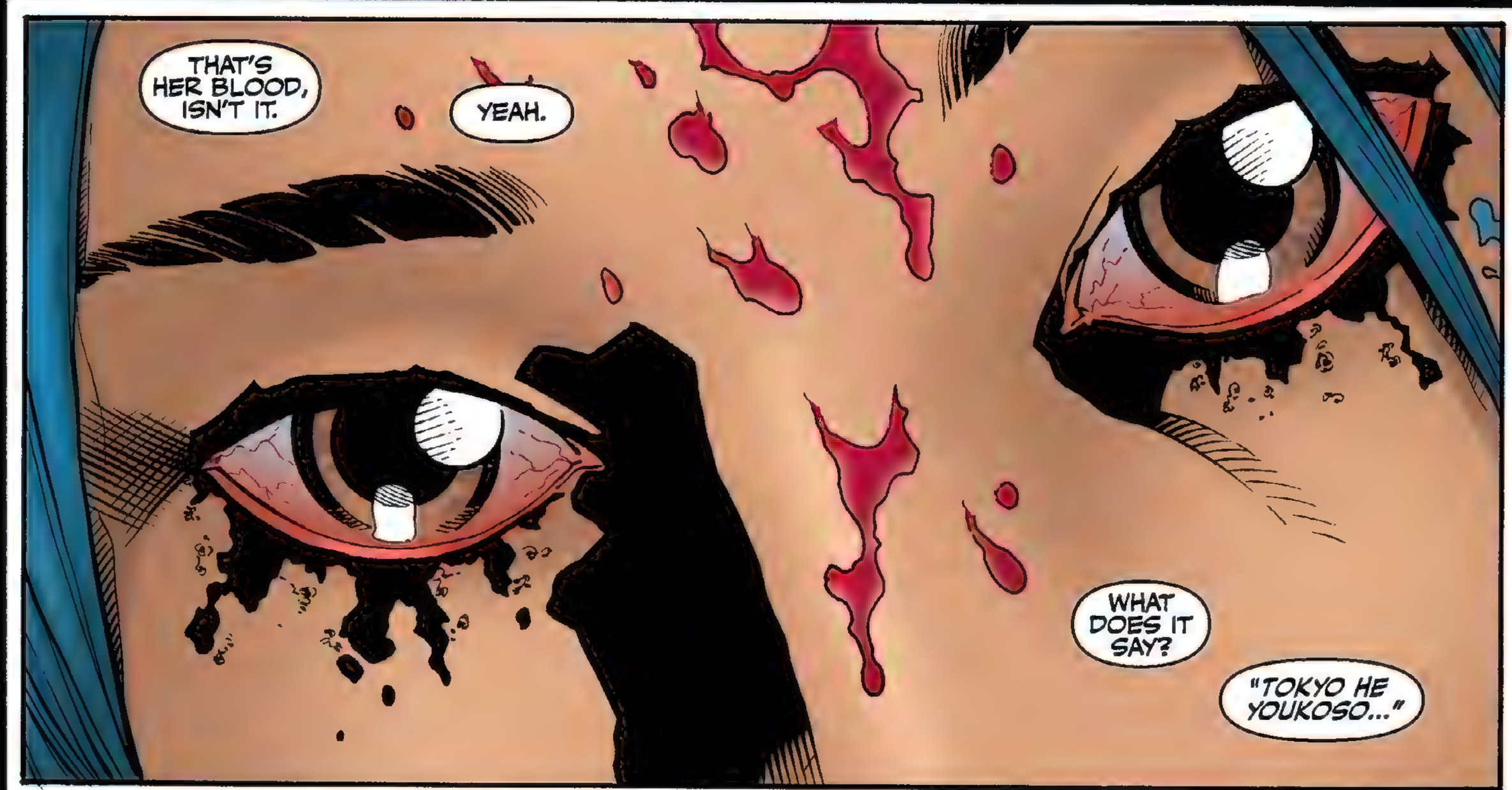
INDEED.

I THINK IT'S TIME WE TAKE THIS TECHNOLOGY GLOBAL.

Buffy
the Vampire Slayer™

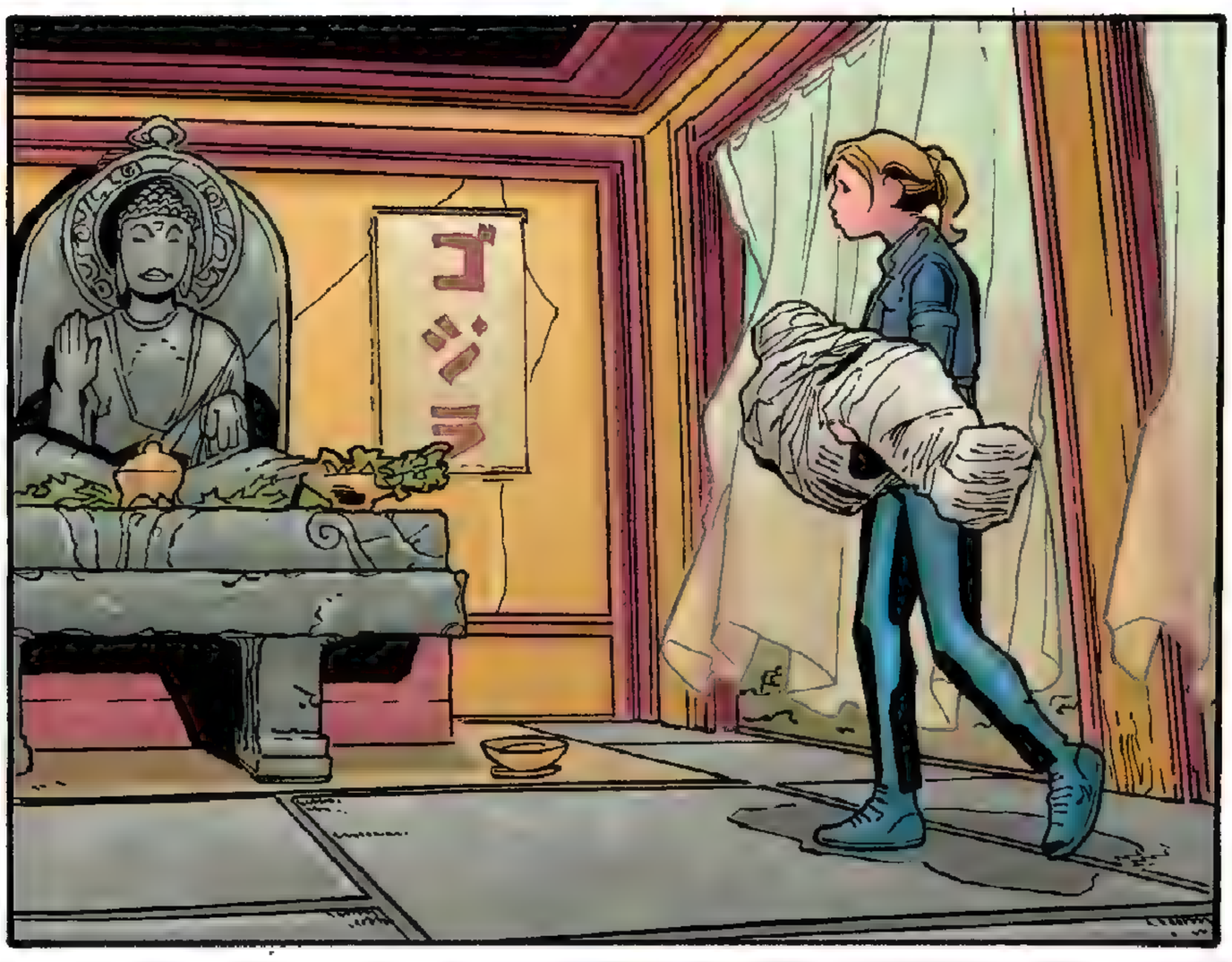
WOLVES AT THE GATE

PART THREE



"WELCOME TO TOKYO."

HELP ME CUT HER DOWN.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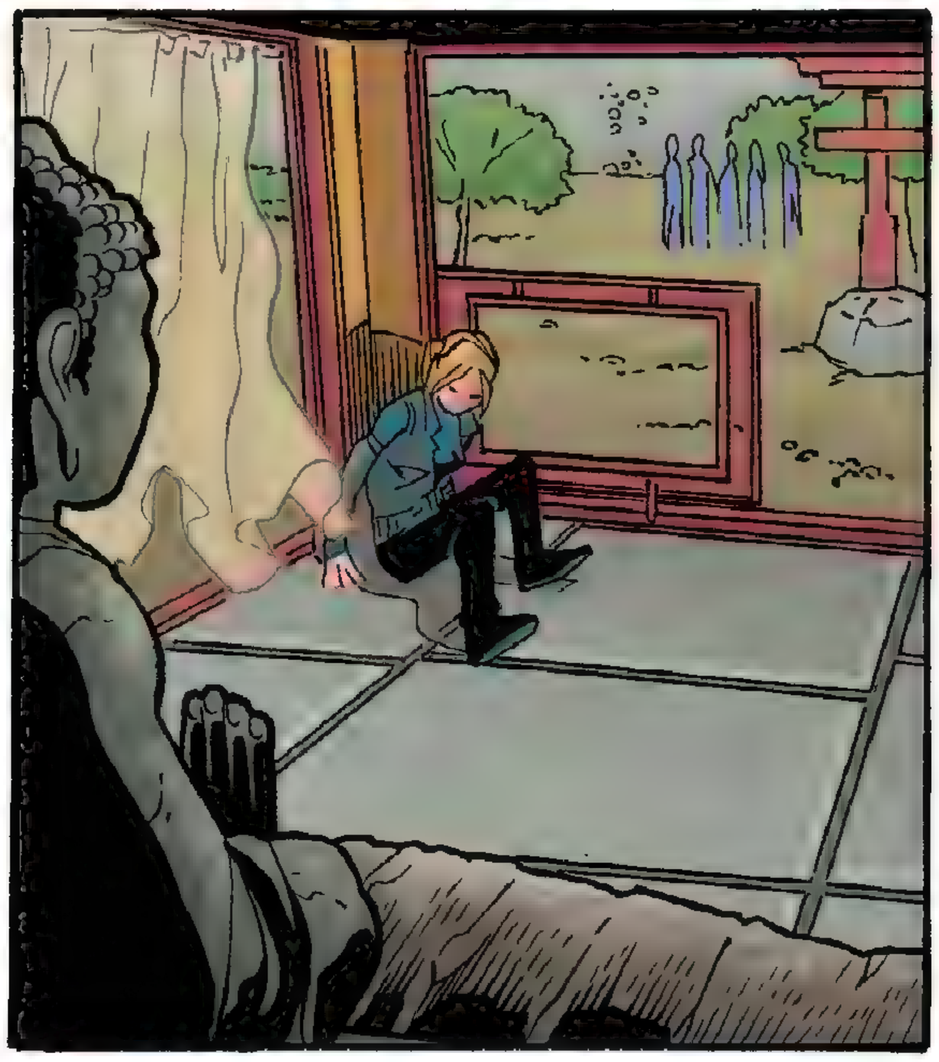
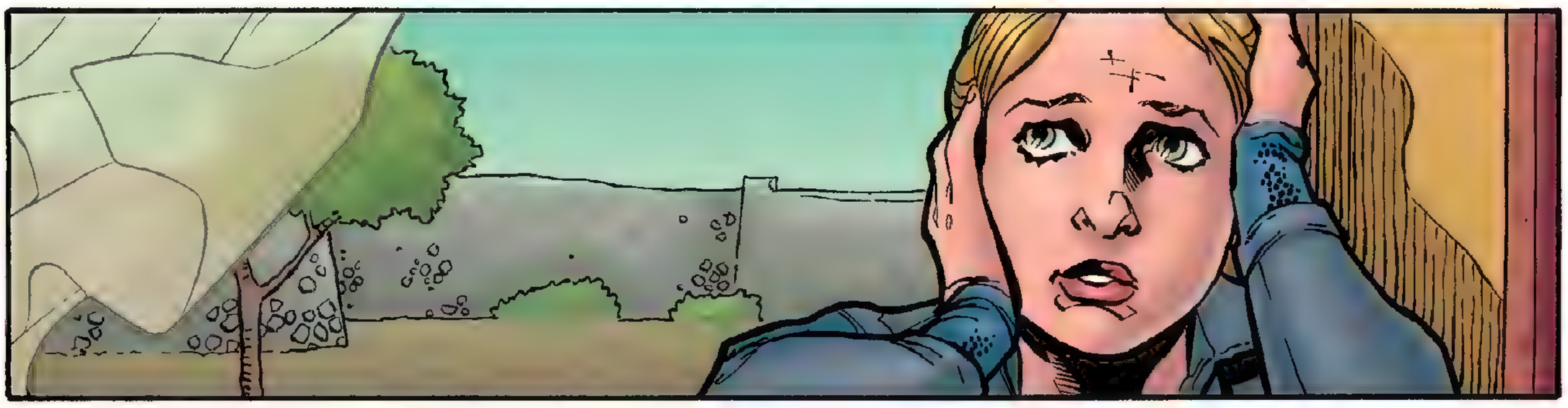
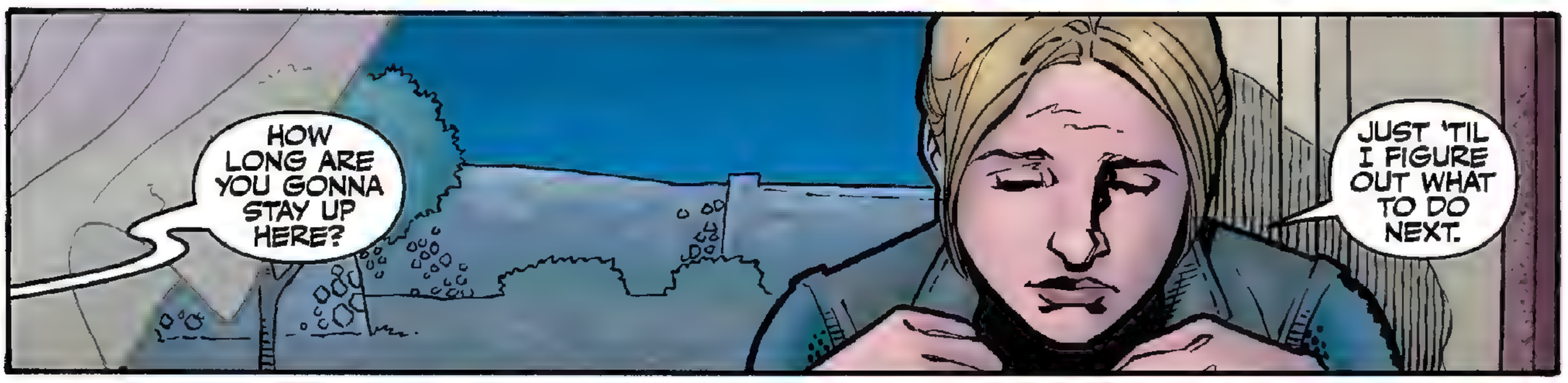
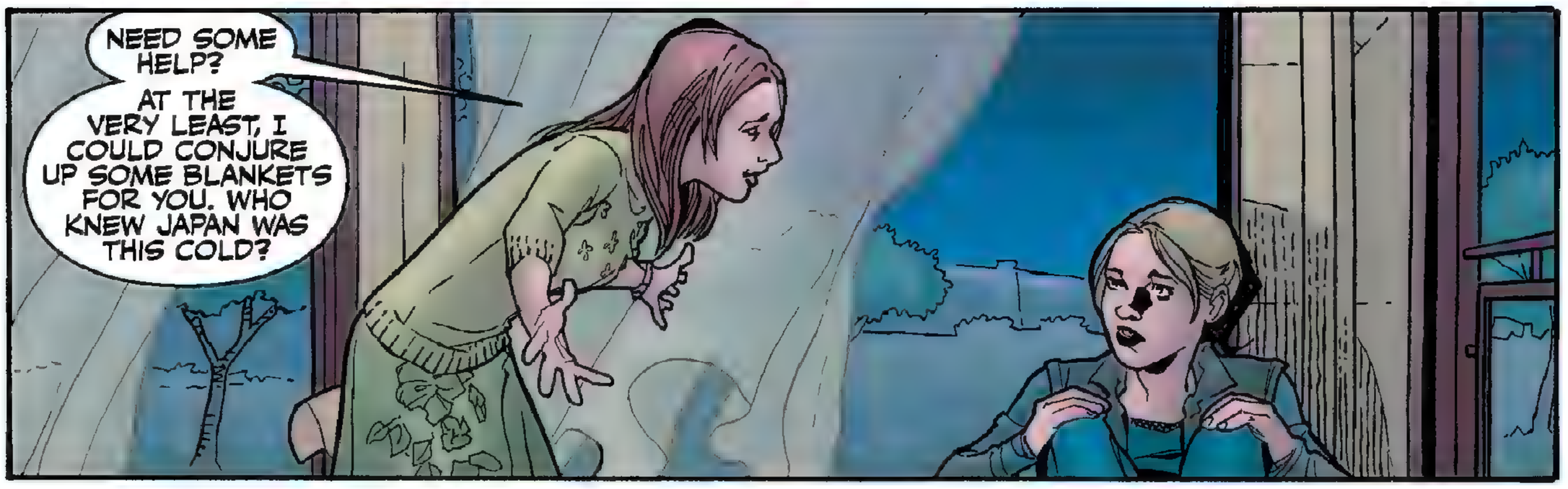





HOW LONG ARE YOU GONNA STAY UP HERE?
JUST 'TIL I FIGURE OUT WHAT TO DO NEXT.


NEED SOME HELP?
AT THE VERY LEAST, I COULD CONJURE UP SOME BLANKETS FOR YOU. WHO KNEW JAPAN WAS THIS COLD?

WE HAVE TO GET OUR HANDS ON ONE OF THESE VAMPIRES SOMEHOW.
YEAH. EASY TO SAY AND SO FORTH...
THERE HAS TO BE A WAY...
WELL, ASSUMING WE CAN EVEN LOCATE THEM...
YOU SAW HOW THEY STRUNG UP AIKO. THEY'RE NOT EXACTLY GOING LO-PRO HERE.
...THEN IT'S JUST A MATTER OF GETTING ONE OF 'EM TO HOLD STILL.
WHICH IS HARD TO DO WHEN THEY CAN TURN INTO *FOG.*
IF GILES WAS HERE, HE'D SAY *"PRECISELY"* AND THEN RUB HIS GLASSES ON HIS SHIRT.
I'M ASSUMING YOU'VE CONSIDERED USING CAROLINA'S GRASP...
I MEAN, YOU'RE NOT *COMPLETE* IDIOTS, ARE YOU?
OH GOOD. IT'S YOU.
AND XANDER!
WHO'S GRASPING CAROLINA'S WHAT NOW?

IT'S A RUDIMENTARY CONTAINMENT SPELL. DO YOU STILL HAVE A WITCH IN YOUR EMPLOY?

I'M STANDING RIGHT HERE.

AH YES. I SHOULD HAVE RECOGNIZED YOUR ACRID STENCH.

GO GET TWO GRAMS OF CRIMSON POWDER, A SPRIG OF DWARFWHISTLE, AND SOME SEA SALT.

I'LL TEACH YOU THE INCANTATION AS SOON AS ***SOMEONE*** REMOVES HER NIGHTIES FROM THE MASTER BEDROOM.

I NEED TO GET MY COFFIN INSTALLED. THE SUN SHOULD BE UP BEFORE LONG.

IT'S EIGHT P.M.

IS IT?

I'VE NEVER UNDERSTOOD TIME ZONES.

HI GUYS.

YOU LOOK TERRIBLE.

IT'S BEEN A LONG FLIGHT. HE DOESN'T TRAVEL WELL.

OH, AND ALSO...

IS SOMEBODY GOING TO FINISH EATING THIS?

TECH SUPPORT SAYS WE'LL BE ONLINE WITHIN TWELVE HOURS UP TOP.

TELL THEM TO HURRY. THE SLAYER'S ALREADY ON THE GROUND.

WHERE ARE WE AT ON COUNTERMEASURES?

THE ROBOTICS DIVISION IS UP AND RUNNING. THOUGH I STILL CONTEND THEY'RE WASTING THEIR TIME.

YOU HAVE NO SENSE OF IMAGINATION, DO YOU, RAIDON?

I'M FAIRLY CERTAIN IT DIED WITH MY SOUL.

WHAT'S KUMIKO DOING?

I THINK SHE'S PRAYING...

THOUGH IT'S ALWAYS HARD TO TELL WITH HER.

LET'S MOVE A FEW SQUADRONS AROUND BACK TO THE MATSUYA ENTRANCE.

AND TELL OUR SOLDIERS TO BE READY FOR ANYTHING...

"...I'M GUESSING THESE GIRLS DON'T HIT US FROM THE FRONT."

HELP ME! PLEASE-- SOMEBODY HELP ME!

3.0M

WHAT'S THE MATTER, LITTLE ONE?

OH THANK GOD--YOU SPEAK ENGLISH. PLEASE HELP ME--I'M SO LOST. AND FRIGHTENED.

WHERE ARE YOU HEADED?

MY PAROCHIAL SCHOOL WAS ON A FIELD TRIP TO SHINJUKU AND I WANDERED OFF LOOKING FOR THE BATHING APE STORE...

...AND NOW I DON'T KNOW HOW TO GET BACK TO MY HOTEL BECAUSE ALL THE STREET SIGNS IN JAPAN ARE *IN JAPANESE.* FOR SOME REASON.

ALL RIGHT, CALM DOWN. I'LL GET YOU WHERE YOU NEED TO GO.

REALLY?

OF COURSE. HERE--WHY DON'T WE CUT THROUGH THE PARK...

THANK GOD YOU CAME ALONG WHEN YOU DID. I WAS *SO SCARED.*

WELL, YOU HAVE TO BE CAREFUL...

YOU NEVER KNOW WHO YOU COULD RUN INTO OUT HERE.

BOY, YOU'RE TELLING ME.

CONSTRIXI DEFICIO!

SO. HERE'S THE PROBLEM WE KEEP HAVING...

EVERY TIME WE TRY TO FIGHT ONE OF YOU GUYS, YOU TURN INTO *AIR...*

AND IT'S REALLY HARD TO HURT AIR.

AT LEAST...

UNTIL YOU REMEMBER...

AIR BURNS.

PRESSI.

PZZT

GAS

I WON'T! I PROMISE! DON'T BURN ME! I'LL TELL YOU EVERYTHING YOU WANT!

GOOD. WHERE'S MY SCYTHE?

TORU'S GOT IT! HE'S HOLED UP IN THE ASHIKAGA BUILDING DOWNTOWN!

YOU'RE GONNA TELL ME EVERYTHING I WANT TO KNOW.

OKAY, OKAY!

AND, TO BE HONEST, I'M HOPING YOU CHOOSE TO BE DIFFICULT ABOUT IT.

WHY DOES HE WANT IT?

HE WANTS TO REVERSE THE SPELL YOU DID. HE--HE WANTS TO TAKE AWAY YOUR POWERS.

HE WANTS TO MAKE ALL THE SLAYERS HUMAN AGAIN.

HOW?

WE HAVE A WITCH--KUMIKO. SHE CAN DO THE INCANTATION. AND WE'RE BUILDING A LENS THAT CAN AMPLIFY THE SPELL.

OH MY GOD.

HOW LONG BEFORE THIS LENS IS FINISHED?

WE'RE ON ALERT. IT'S SUPPOSED TO HAPPEN BEFORE DAWN...

THAT DOESN'T GIVE US MUCH TIME.

WE SHOULD GET MOVING.

PLEASE--I TOLD YOU EVERYTHING I KNOW. YOU HAVE TO LET ME GO.

I NEVER AGREED TO THAT.

Click

"THIS IS WAR."

I GOTTA MAKE THE TOUGH CALLS.

YOU MAY NOT UNDERSTAND... WHY I DO WHAT I DO...

BUT I NEED YOU TO FOLLOW MY ORDERS ANYWAY.

YOU WANT ME TO *STAND DOWN?*

NO. I WANT YOU TO *LEAD.*

THE GIRLS HERE WHO KNEW AIKO--THEY'RE PRETTY SHOOK UP. I'M NOT TAKING THEM INTO BATTLE.

I NEED YOU TO STAY HERE AND LOOK AFTER THEM.

AND I NEED YOU TO HELP THEM BURY AIKO.

YOU WANT ME TO STAND DOWN.

YOU SAID I'M YOUR BEST FIGHTER...

THAT'S NOT WHAT THIS IS ABOUT.

YOU *KNOW* I'M YOUR BEST FIGHTER...

SO YOU'RE EITHER LEAVING ME BEHIND TO *AVOID ME* OR *PROTECT ME.*

SATSU--

I DON'T KNOW IF I SHOULD BE HURT OR TOUCHED, BUT EITHER WAY...

I'M NOT FOLLOWING YOUR ORDERS.

NOT THIS TIME.

I'LL SEE YOU ON THE BATTLEFIELD.

MA'AM.

I CAN'T BELIEVE I FIND IT SEXY WHEN SHE CALLS ME *"MA'AM."*

I'M SORRY. *WHAT?*

OKAY. JUST HEAR ME OUT ON THIS ONE...

FIRST DATES ARE *ALWAYS* AWKWARD RIGHT?

THERE'S SO MUCH PRESSURE. YOU HAVE TO WORRY ABOUT WHAT TO SAY, AND WHAT TO WEAR, AND WHAT TO DO...

I GET THE BAD BUTTERFLIES JUST THINKING ABOUT IT.

IS THERE SUCH THING AS A *"BAD BUTTERFLY"*?

AND THAT'S JUST THE BEGINNING OF THE DATE. *THEN,* ASSUMING IT GOES WELL, YOU HAVE TO WORRY ABOUT *THE END.*

"IS IT TOO EARLY TO GO FOR THE KISS?"

"IF I DON'T GO FOR THE KISS, SHE'LL THINK I'M NOT INTO HER."

"BUT IF I DO GO FOR THE KISS, SHE'LL THINK I'M NOT A GENTLEMAN. AND, QUITE POSSIBLY, SLAP ME."

AND YOU LOOK LIKE YOU COULD SLAP PRETTY HARD.

SO... YOU WANT *TONIGHT* TO BE OUR FIRST DATE?

I'M SAYING, LET'S *COUNT* TONIGHT AS OUR FIRST DATE...

THEN, OUR *NEXT* DATE WILL BE OUR SECOND DATE. AND THE SECOND DATE IS ALWAYS MORE RELAXING FOR EVERYONE INVOLVED.

OKAY, SO, JUST TO BE CLEAR...

WHEN PEOPLE ASK WHAT WE DID ON OUR FIRST DATE, YOU WANT ME TO TELL THEM WE...

DRESSED ME UP LIKE A SCHOOLGIRL.

USED ME AS BAIT ON THE STREETS OF JAPAN.

LIT A VAMPIRE ON FIRE.

THEN, GEARED UP TO GO INTO BATTLE WITH SEVERAL HUNDRED OTHER GIRLS...

AND DRACULA.

I RESENT THAT.

I WOULD NEVER GO ON A DATE WITH THE TWO OF YOU. EVEN IF YOU BEGGED.

SO DON'T EVEN BOTHER ASKING.

YEAH, I'M NOT LETTING YOU OFF THE HOOK ON THIS ONE, HARRIS...

THIS IS ABSOLUTELY NOT A DATE.

OKAY.

BUT I WILL MAKE ONE PART EASIER FOR YOU...

NOW YOU DON'T HAVE TO WORRY ABOUT WHAT HAPPENS AT THE END.

AHEM.
WE HAVE TO GO TO WAR NOW.
PLEASE STOP THAT.

HELLO?

"BY MY COUNT, THEY'VE GOT ALMOST A THOUSAND VAMPIRES TOTAL."

"THE GIRLS ARE IN POSITION AROUND THE PERIMETER. WE'VE GOT NUMBERS AS WELL."

"BUT AGAIN, WE'RE BACK TO THE SAME PROBLEM. THE NUMBERS DON'T MATTER..."

...WE CAN'T FIGHT THESE GUYS WHEN THEY CAN JUST... DISAPPEAR.

AND I DON'T SUPPOSE *YOU* HAVE ANY BRIGHT IDEAS...

ON HOW TO SLAY VAMPIRES? ISN'T THAT YOUR LITTLE CREW'S AREA OF EXPERTISE?

I'M NOT LOOKING FOR A FIGHT.

ALL THAT MATTERS IS THE SCYTHE.

ONCE WE GET THAT BACK, THEY CAN'T HURT US.

I MEAN, EXCEPT, YOU KNOW, IN THE TRADITIONAL BITING AND STABBING AND CLAWING SENSE.

BUT WE'LL DEAL WITH THAT WHEN IT COMES.

RIGHT NOW, OUR ONLY MISSION IS TO GET INTO THAT BUILDING AND RETRIEVE THE SCYTHE.

ALL WE NEED IS A *REALLY BIG DISTRACTION* SO WE CAN SLIP IN THE BACK DOOR...

YEAH, I *KNOW*...

...AND IF YOU ALL COULD JUST *STOP TALKING* FOR ONE MINUTE, I COULD CONCENTRATE LONG ENOUGH TO WORK MY MOJO.

SORRY.

SORRY.

SORRY.

DEA PRO MIHI, AUDITE MEUS DICO...

"PATEFACIO PRODIGIUM PRO NOS TOTUS."

HI.
OR, I MEAN...

ROAR?

ROAAAR!

MEEEEEEEEEE!!!

WELL THERE'S SOMETHING YOU DON'T SEE EVERY DAY.

OKAY, LET'S GO...

DOOR'S OPEN.

YEP...

THAT IS, IN FACT, A GIANT GODZILLA WOMAN WREAKING HAVOC ON YOUR MINIONS.

AND TO MAKE MATTERS WORSE, SHE'S A TEENAGER, SO... *MOODY.*

BELIEVE ME, THERE'S NO DISHONOR IN SURRENDER, DESPITE WHAT YOUR CULTURE SAYS TO THE CONTRARY...

YOU OKAY?

SOMETHING'S WRONG...

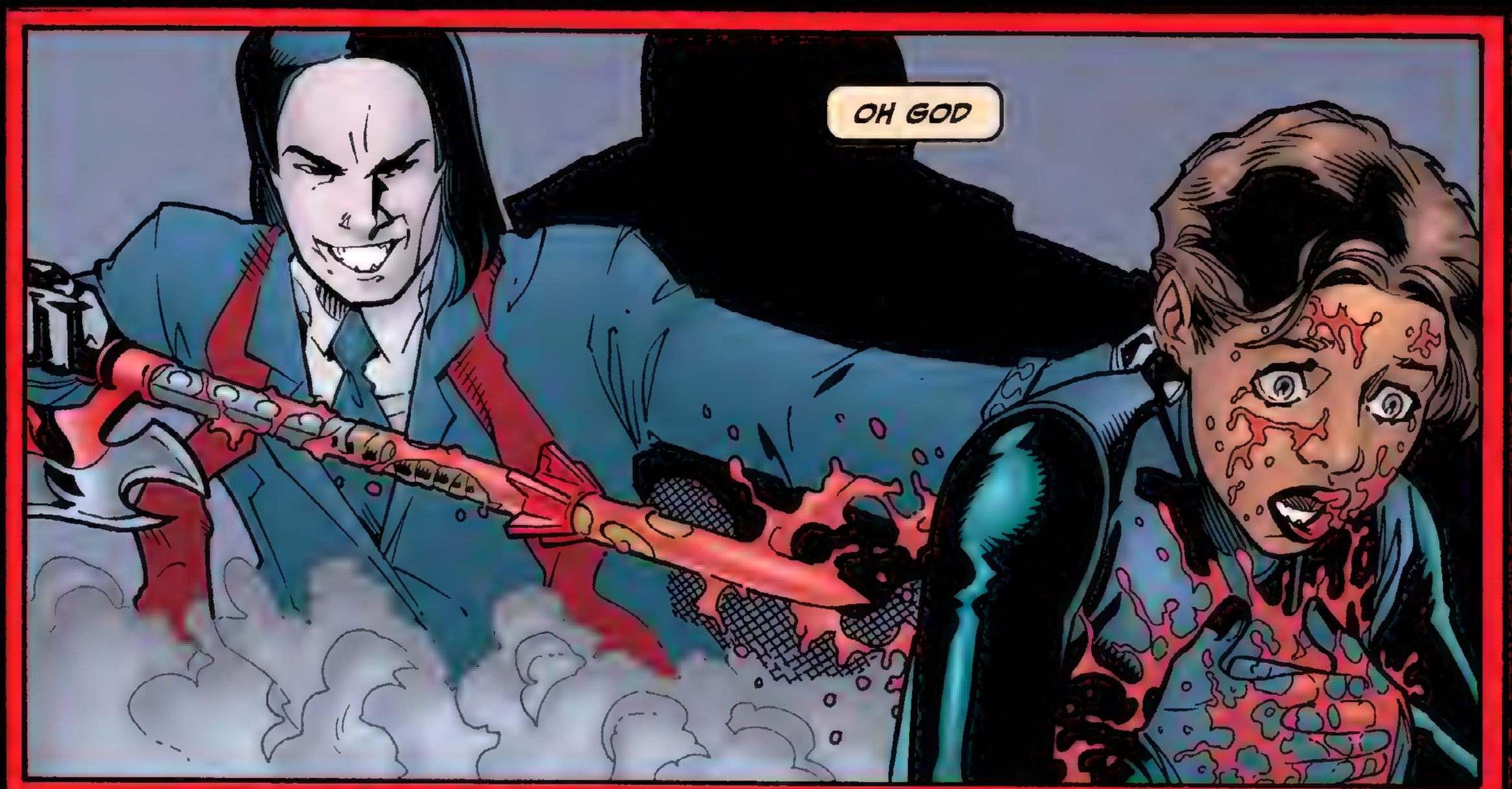
GUYS, IT'S A--

SSHHRRACK

I BELIEVE THE WORD YOU'RE LOOKING FOR IS "TRAP."

WOLVES AT THE GATE

CONCLUSION



OH NO

STUPID STUPID

OH GOD THIS IS BAD THIS IS SO BAD

WHAT'S RULE NUMBER ONE RENEE?

OH GOD

DON'T FALL

WE GOTTA FIGHT

THERE ARE SO MANY OF 'EM

OH GOD

WHERE ARE THEY ALL COMING FROM?

DON'T FALL

XANDER

WHERE'D MY VOICE GO?

XANDER XANDER XANDER

OH GOD THEY'RE EVERYWHERE

PLEASE DON'T LET ME FALL

I CAN'T HEAR WHAT HE'S SAYING

WHY CAN'T I

OH GOD

I'M NOT READY

I HOPE HE KNOWS

I NEVER GOT TO TELL HIM

XANDER I'M NOT READY

I'M SO SCARED

RENEE?!

RENEE!

MAN DOWN!

SLAYER!

CLOSE RANKS AROUND XANDER! NOW!

SLAYER--LISTEN TO ME!

GET YOUR WITCH!

WHAT?!?

I CAN STOP THEM, BUT I NEED YOUR WITCH!

GO GET HER!

I'M NOT LEAVING--I CAN'T LEAVE XANDER ALONE!

HE'S NOT ALONE.

SATSU!

YOU HAVE COMMAND!

WHAT!?! WHY!?! WHERE ARE YOU GOING!?!

I'LL BE *RIGHT BACK!*

I JUST GOTTA...

...GO GET WILLOW.

HELLO.
WE HAVE NOT BEEN PROPERLY INTRODUCED.
WHAM
MY NAME IS KUMIKO ISHIHARA. DAUGHTER OF KAZUO.
INCURSIO!
DECRETE.
I'VE BEEN FOLLOWING YOUR ASCENSION FOR QUITE SOME TIME.
PERCUSSUS!
CONSTI.
SAVE YOUR BREATH.
OR DID YOU THINK YOU WERE SAGA VASUKI'S ONLY STUDENT?
WE SPEAK THE SAME LANGUAGE, YOU AND I.
GOOD...
FWUSH
TALK TO ME.

"DARLING WILLOW.

"DID YOU THINK I COULD NOT FIND YOU?

"DID YOU THINK YOU COULD HIDE FROM WHAT YOU ARE?

"OR WHAT'S TO COME?"

...GODDESS...

...IT'S JUST LIKE A DIVING BOARD IT'S JUST LIKE A DIVING BOARD IT'S JUST LIKE A DIVING BOARD...

DON'T PASS OUT ON ME NOW, MISS ROSENBERG...

YOU'RE GONNA MISS THE BEST PART.

CRASH

NOT LIKE A DIVING BOARD! NOT LIKE A DIVING BOARD AT ALL!

WILL? WILLOW?

UM, I NEED YOU TO WAKE UP NOW...

...WAKEUP WAKEUP WAKEUP WAKEUP...

WE HAVE TO FALL BACK!

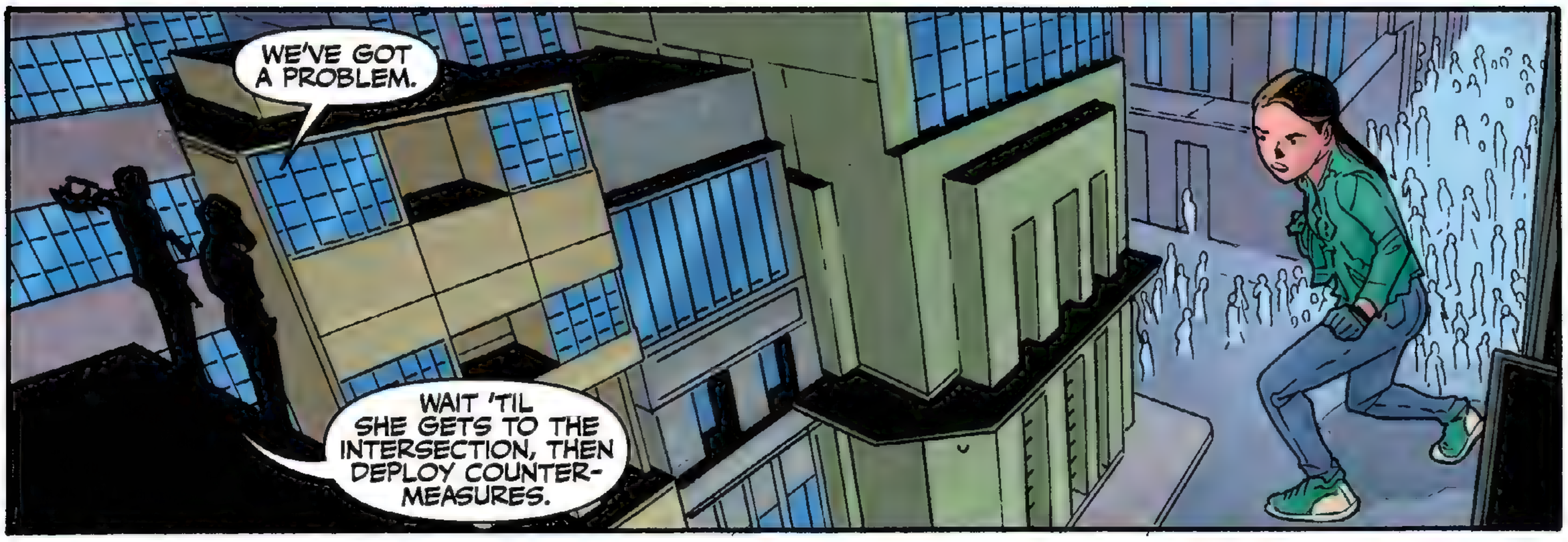
THERE ARE TOO MANY OF THEM!

THAT'S AN ORDER!

FALL BACK NOW!

WHAM!

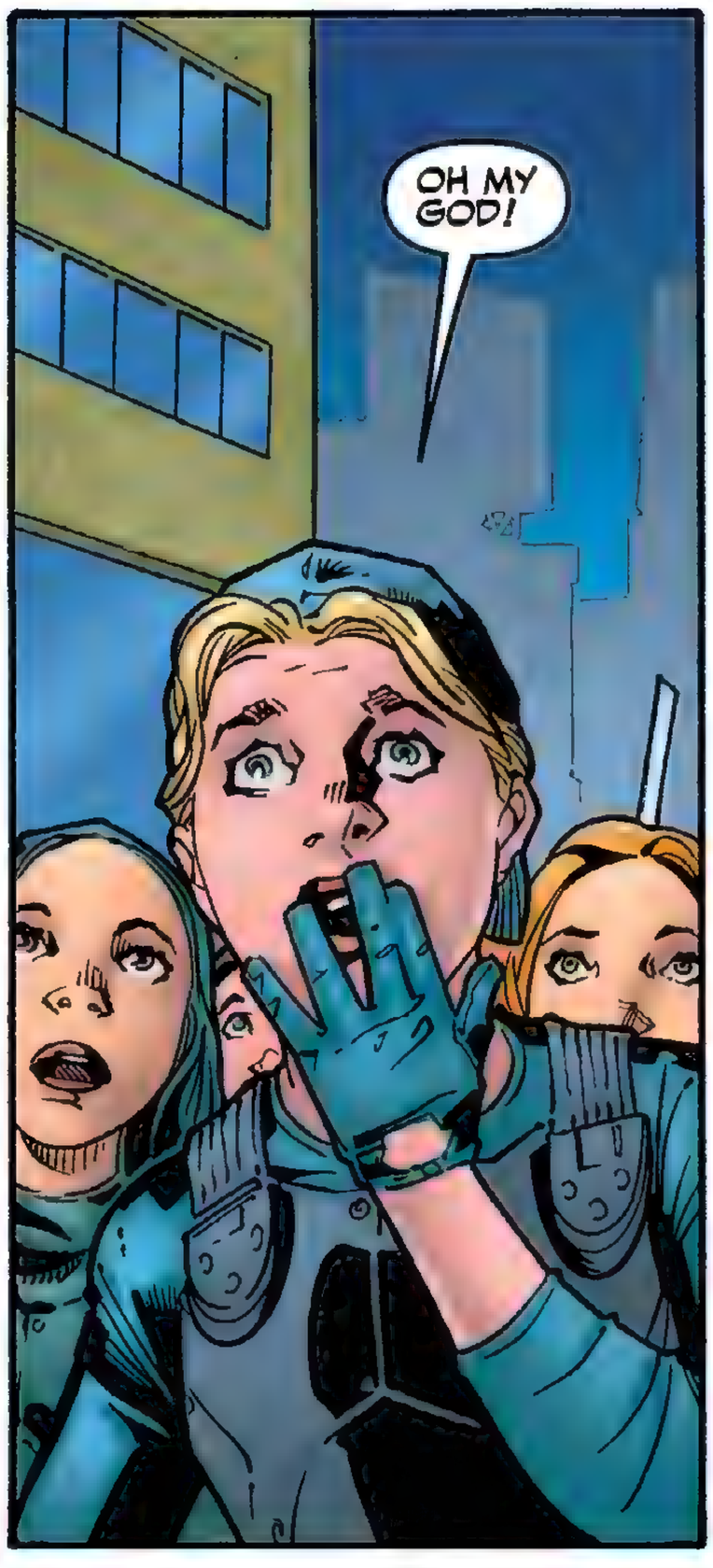
WE DON'T RUN.


WE'VE GOT A PROBLEM.
WAIT 'TIL SHE GETS TO THE INTERSECTION, THEN DEPLOY COUNTER-MEASURES.

LET'S GO, LADIES!
WE'RE TAKING THAT BUILDING!

BUFFY NEEDS OUR--
DAWN! LOOK OUT!

KRAAK


OH MY GOD!

...THEY BUILT A MECHA DAWN.

WELL, THERE'S SOMETHING YOU DON'T SEE EVERY DAY.

ROAAPRR!

SLAYERS ARE WITHIN RADIUS.
GOOD.
KUMIKO'S NOT RESPONDING.
LESS GOOD.
AN UNDERSTATEMENT. WE NEED HER TO DO THE SPELL.
THIS IS WHY WE HAVE SECONDARY PROTOCOLS, RAIDON. I'LL DO THE INCANTATION MYSELF.
POWER UP THE LENS.
MAKURAYAMI INTER CANEM ET LUPUM...
WHAT'S THAT NOISE?
STANDARD BOOT PROCEDURE. LENS MECHANISMS LOCKING INTO PLACE.
NO. BENEATH THAT. IT ALMOST SOUNDS LIKE...
...SCREAMING...
BRIMMBLE

GET THE SCYTHE!

ON IT!

OH HELL.

KOFF
KOFF KOFF
SIDEWALK INTO WATER?
SHORT NOTICE.
I'M NOT COMPLAININ'.
HEY, ISN'T THAT YOUR GIRLFRIEND?
SHE'S NOT MY GIRLFRIEND.
WHATEVER. THAT'S HER, ISN'T IT?
I THINK SO...
BE CAREFUL WITH HER.
I KNOW.
I'M SERIOUS, BUFFY. I GOTTA LOOK OUT FOR MY SISTERS HERE.
I HEAR YOU, WILL.
GOOD.
AND JUST SO YOU KNOW... I NEVER WANTED TO SLEEP WITH YOU EITHER.
WHAT ARE YOU TALKING ABOUT?
I'M SAYIN'--IT'S A GOOD THING YOU DIDN'T TRY YOUR LITTLE EXPERIMENT ON ME. 'CAUSE IT WOULDN'T HAVE WORKED, SUMMERS.
YOU'RE NOT EVEN ON MY LIST.
WHAT LIST? THERE'S A LIST?
YEP. AND YOU'RE NOT ON IT. NOT MY TYPE.
GOOD. I DON'T WANT TO BE.
EW. JUST GOT THE VISUAL.
OH YEAH? WELL, THEN, YOU'RE NOT ON MY LIST EITHER!
SURE YOU DO. IT'S A VERY DISTINGUISHED LIST. IT HAS PEOPLE LIKE... UM... JUDI DENCH AND ELEANOR ROOSEVELT ON IT.
AND *OTHER PEOPLE TOO.* THOSE ARE JUST EXAMPLES. OFF THE TOP OF MY HEAD.
WE SHOULD PROBABLY GO CATCH SATSU NOW.
YEAH, I WAS JUST THINKING THAT.

RAIDON TO GROUND TEAM. I NEED A RETRIEVAL--WEST SIDE OF THE BUILDING. WE'VE LOST THE SCYTHE.

REPEAT: WE'VE LOST THE...

...SCYTHE.

OH, COME ON!

FOG IS *TOTALLY CHEATING!*

TO ME, WITCH!

WHAT DOES THAT EVEN MEAN?

IT MEANS *COME OVER HERE!*

TAKE MY SWORD. IT'S ONE OF THE ANCIENT RELICS. BOUND WITH DEMON SPIRIT--LIKE YOUR SCYTHE.

ANGLE A REVERSE INCANTATION OF AUGUSTINE'S CURSE THROUGH THE PORTAL.

IT SHOULD NEGATE THE VAMPIRES' ABILITIES.

WHY CAN'T YOU DO THE SPELL?

BECAUSE I'M ONE OF THE VAMPIRES.

GO.

AUFERO INCUENTATUS...

KRITIKUS PILLANATBAN JELEN VAN...

STOP HER!

LACRIMO AUGUSTINO!

KRRRAAKKK

SCALES ARE BALANCED AGAIN, GIRLS!

THEY'RE VAMPIRES. WE'RE VAMPIRE SLAYERS.

TIME TO DO WHAT WE DO.

MY NAME IS DAWN.

THAT DOESN'T SOUND ANYTHING LIKE ME!

I AM A TEENAGE GIRL.

THEN WHY DO YOU HAVE A TAIL?

=HHHNNNHHH=

DAWNIE? CAN YOU HEAR ME?

ANDREW?

OKAY, DAWNIE, LISTEN TO ME VERY CAREFULLY. MOST MECHA CREATURES ARE SUSCEPTIBLE TO FORCED DETACHMENT OF THE CONTROL CENTER.

AS LONG AS IT DOESN'T HAVE A BACKUP BRAIN IN ITS NECK, YOU SHOULD BE ABLE TO DEFEAT IT THROUGH SIMPLE DECAPITATION.

WHAT ARE YOU TALKING ABOUT? HOW DO YOU KNOW ALL THIS?

HI. HAVE YOU MET ME?

I LIKE BLUE JEANS. AND IRONY.

MY GIANT-SIZED TEAMMATE IS FIGHTING A MECHANIZED VERSION OF HERSELF ON THE STREETS OF DOWNTOWN TOKYO...

I'VE BEEN PREPARING FOR THIS DAY *MY ENTIRE LIFE!*

GRAB ITS HEAD, DAWN! IT SHOULD TWIST RIGHT OFF!

I CRY A LOT.

THAT'S NOT TRUE!

I OFTEN LET BOYS TAKE ADVANTAGE OF MY WEAK EMOTIONAL STATES.

NO I DO NOT!

RRAAWWRR

STAND YOUR GROUND, MEN!
WE DON'T HAVE TO BE WOLVES TO DRINK THEIR BLOOD!
I BET YOU TASTE SWEET, SLAYER.
YOU HAVE NO IDEA.
I CAN'T BELIEVE I JUST SAID THAT OUT LOUD.
WITCH! I'LL TAKE MY SWORD BACK NOW.
JUST LIKE AN OLD MAN.
HE NEEDS HIS CANE TO STAND.

HE DOESN'T KNOW WHAT TO DO WITH HIMSELF NOW THAT HE'S AN ORDINARY VAMPIRE AGAIN.

LIKE THE REST OF US.

MY BOY...

I WAS *NEVER* AN ORDINARY VAMPIRE.

=HHHAAAAHH=

OR DID YOU FORGET WHO I USED TO BE?

I'VE KILLED MORE MEN THAN GOD'S PLAGUES COMBINED.

AND THAT WAS *BEFORE* I STARTED EATING PEOPLE FOR FUN.

=HNNNHHHH=

THE FIELDS OF EUROPE USED TO STEAM WITH THE BLOOD OF MY ENEMIES.

TRUST ME...

THE VAMPIRE'S THE LEAST OF YOUR CONCERNS.

IT'S THE OLD MAN YOU NEED TO WORRY ABOUT.

...HNH...

THEN DO IT.

FINISH ME.

YOU CAN'T LEAVE ME LIKE THIS...

...HNH...

YOU OWE ME THAT HONOR.

IT'S NOT MY PLACE TO KILL YOU...

AND YOU KNOW *NOTHING* ABOUT HONOR.

ROWENA TO COMMAND. THEY'RE RABBITING. THE VAMPS...

THEY'RE RUNNING AWAY.

SO CHASE THEM.

NO PRISONERS.

SEAL OFF THE STREETS.

CUT THEM DOWN AS THEY FLEE.

KILL EVERY SINGLE ONE OF THEM.

YOU HEARD HER, GIRLS! GO GO GO!

NOT ONE LEAVES.

NOT ONE...

"NOBODY GETS OUT OF HERE ALIVE."

MY SHIP IS IN PORT.

WOULD YOU LIKE ASSISTANCE WITH YOUR LITTLE CEREMONY BEFORE I TAKE MY LEAVE?

NO, THANK YOU.

I'D LIKE TO DO THIS BY MYSELF.

VERY WELL.

GOODBYE, MANSERVANT.

HEY, DRACULA...

IF YOU CALL ME "MANSERVANT" AGAIN...

I'LL KILL YOU IN YOUR SLEEP.

HM.

PERHAPS YOU'RE RIGHT.

SOMETHING LIKE "LACKEY" OR "MINION," THEN.

ABSOLUTELY NOT.

"HOUSEBOY"?

STILL GETTING KILLED.

"I THOUGHT WE'D ACT LIKE NOTHING HAPPENED..."

I THOUGHT WE'D WAKE UP AND EVERYTHING WOULD BE FINE.

BUT EVERYTHING'S NOT FINE.

I DON'T THINK I CAN BE AROUND YOU RIGHT NOW, BUFFY.

IT'S ME, ISN'T IT? I'M MAKING IT WORSE...

I CAN CHANGE. I CAN BE LESS... ENTICING. IN A LESBIAN SENSE.

THAT DIDN'T COME OUT RIGHT.

I CAN MAKE IT EASIER ON YOU, I PROMISE.

IT'S NOT YOU.

OR, I MEAN...

IT'S *TOTALLY* YOU.

BUT IT'S NOT LIKE IT'S SOMETHING YOU'RE DOING, IT'S JUST...

I'M IN LOVE WITH YOU.

AND I NEED TO *NOT BE.*

AND THAT'S NEVER GONNA HAPPEN WHEN YOU'RE RIGHT IN FRONT OF ME.

YOU WANT ME TO LEAVE?

MORE LIKE I SHOULD STAY. HERE. IN JAPAN.

THE TOKYO OFFICE NEEDS A FIELD LEADER.

I GUESS I'M ASKING FOR A PROMOTION.

IT'S A LOT OF WORK, SATSU.

I KNOW.

THESE GIRLS ARE RAW. THEY NEED TRAINING. MOST OF 'EM AREN'T READY FOR WHAT'S TO COME.

I WON'T LET YOU DOWN.

I KNOW YOU WON'T.

I JUST HOPE...

I JUST HOPE I DIDN'T HURT YOU.

NAH. I'M TOUGH.

AND FOR WHAT IT'S WORTH...

IT WAS ONE OF THE BEST NIGHTS OF MY LIFE.

MINE TOO.

SO.

SO.

WHAT DO WE DO NOW? SAY GOODBYE? GO OUR SEPARATE WAYS AND SUCH?

WELL.

I SUPPOSE WE COULD ALWAYS SAVE GOODBYE FOR TOMORROW...

MY LORD, THE CREW WOULD LIKE TO RETIRE BELOW. UNLESS, OF COURSE, YOU'LL BE REQUIRING FURTHER ASSISTANCE THIS EVENING.

NO, CAPTAIN, THAT WON'T BE NECESSARY...

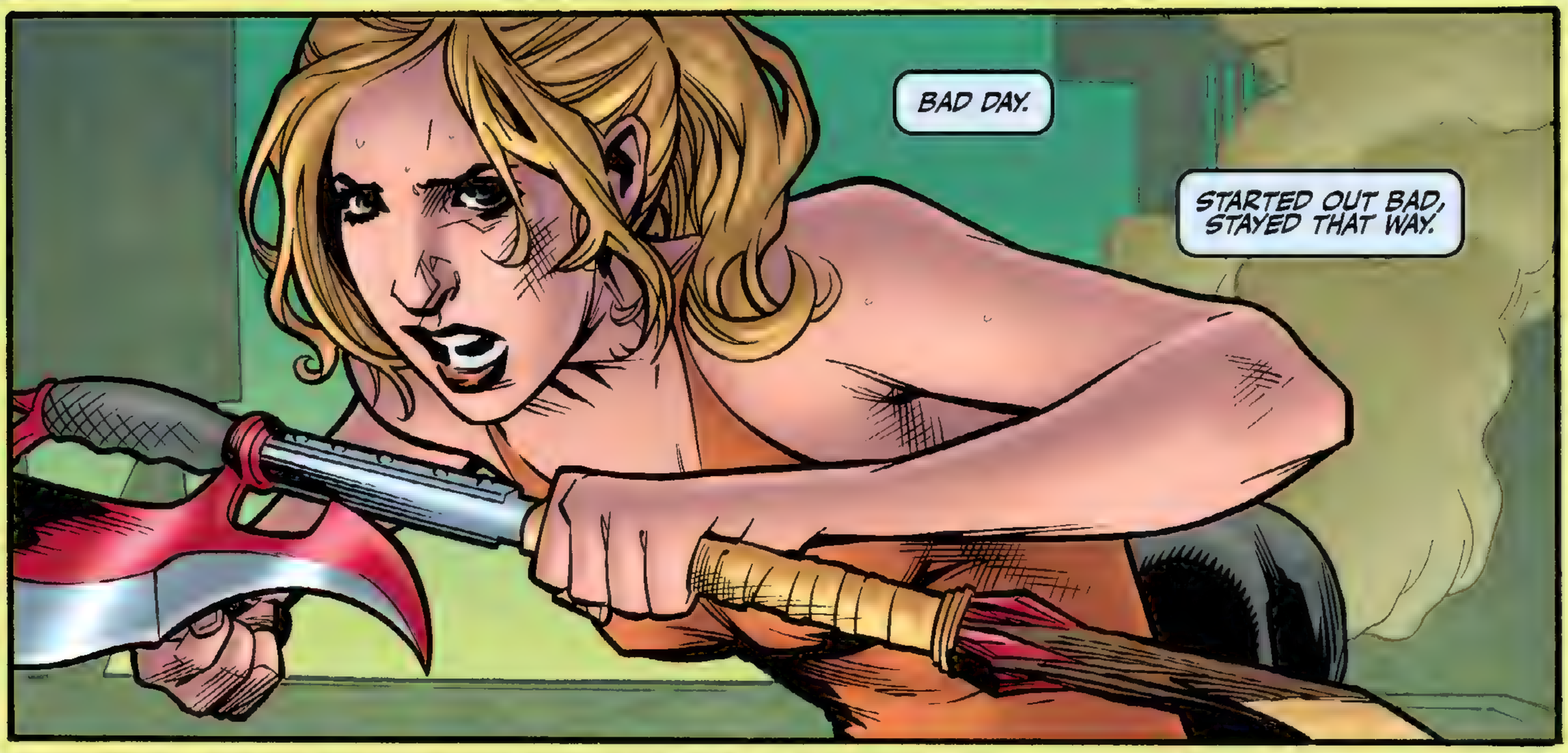
"WE HAVE A COLD JOURNEY AHEAD OF US...

"FIND WHAT WARMTH YOU CAN FOR NOW...

"AND I'LL STAND WATCH ALONE."

TIME OF YOUR LIFE

PART ONE



STARTING WITH, NOT CHRONOLOGICALLY, BUT IN ORDER OF IMMEDIATE IMPORTANCE...

...WHO THE HELL IS THIS PERSON?

TECH

ALSO: WHERE AM I?

WHERE'S EVERYONE ELSE?

AND SERIOUSLY, WHAT IS UP WITH DAWN?

AAHHH!!

MAN, YOU REALLY HAVEN'T LIVED TILL YOU'VE HAD SCOTTISH CHINESE TAKE-OUT.

ANYBODY WANT SOME MORE SWEET AND SOUR HAGGIS?

I THINK IT'S CHICKEN, XANDER... ALTHOUGH I'M NOT GONNA GUESS WHICH PART--

AH, QUITCHER GROUSIN'. TWO DAYS' TIME WE'LL BE IN THE HOME OF THE BEST CHINESE TAKEOUT IN THE WORLD.

WELL, AFTER SAN FRANCISCO.

AND, I SUPPOSE, PROBABLY CHINA...

BHT WHUY NHH YRK? IS HT RULLUH N GUHD UMDEA TO GUH NOW?

CHEWBACCA HAS A *POINT,* WILL.

DO WE REALLY WANT TO BE ABANDONING THE FORT ON THE BASIS OF SOME GOTH VAMP SPEAKING IN TONGUES?

SHE WASN'T SPEAKING AT ALL.

SOMEONE WAS USING HER TO SEND ME A MESSAGE. FROM... ELSEWHERE.

AND THAT SOMEONE WOULDN'T HAPPEN TO BE A REALLY HOT-EVEN-THOUGH-SHE'S-GOT-KIND-OF-A-SNAKE-BODY DEMON LADY BY ANY CHANCE?

HOO? BAH?

NO NO, YOU'RE MAKING UP MADE-UP THINGS...

OKAY, EXPLAIN HOW YOU KNOW THAT. SLOWLY, WITH MANY VISUALS.

WHAT, YOU GUYS THINK I'M IN CHARGE JUST 'CAUSE I CAN HIT THINGS?

ONLY MOSTLY...

AND, MOVING ON...

THE FACT IS, BUFFY'S SCYTHE IS THE POWER SOURCE OF OUR ENTIRE SLAYER ARMY.

MY CONTACT--WHO SHALL REMAIN NAME-AND-SNAKE-BODY-LESS--TOLD ME IT WOULD BE FOUND IN NEW YORK.

BUT WE GOT IT BACK! HOW CAN IT BE FOUND IF IT'S NOT LOST?

THAT MESSAGE WAS SENT FOR A REASON. WE NEED TO FIND OUT WHAT IT MEANS--BEFORE WE GET ATTACKED AGAIN.

BEFORE WE LOSE ANOTHER...

...ANOTHER FIGHT.

'KAY. PROSECUTION RESTS. LATER ON WE CAN FIGURE OUT WHO SHOULD COME WITH--

GUYS.

I APPRECIATE THE EGGSHELLS, BUT...

RENEE'S DEAD. I'M DEALING WITH IT.

BY MYSELF.

I'M NOT BEING A *GUY*; I'LL ASK FOR HELP IF I NEED IT, BUT WE CAN'T TURN WAR COUNCILS INTO AWKWARD PAUSATHONS BECAUSE I LOST SOMEONE CLOSE.

WE HAVE TO STAY FOCUSED. SO...

I NEED TO KNOW EVERYTHING ABOUT THE DEMON LOVER WITH THE SNAKE BODY AND DON'T SHIELD ME FROM ANYTHING DEVIANT OR... I DON'T WANT TO SAY KINKY--

GUYS!

IN THE ORCHARD. IT'S DAWN.

DAWNIE!

AH... OH GOD...

DAWNIE! WHAT'S WRONG?

DON'T COME IN HERE!

DAWN? ARE YOU SICK? CAN YOU STAND?

I AM STANDING!

YOU... YOU MEAN YOU... GOT SHRUNK?

WUZZIS? SHRUNK? WHUH?

YAY! DAWNIE, YAY?

NEIGH.

HMM.

"HMM"? F$&@ YOU, "HMM." THIS IS *PRIMO.*

A1

SWEETIE...

LOOK, COPPERHEAD, WE BUSTED OUR ASSES ON THIS BABY. AND IT WILL DO THE JOB.

YES.

IT WILL DO ITS PART, I'M SURE.

BUT IT'S ONLY A SMALL PART IN A GREAT SCHEME.

HEY, I HAVE NO SKIN.

WHICH MEANS I DON'T HAVE YOUR CUTE LITTLE SUNSET SYMBOL CARVED IN IT. I'M IN THIS FOR MYSELF, AND MYSELF IS TELLING YOU RIGHT NOW THAT *THIS BABY...*

...IS GONNA BRING THE NOISE.

GOOD.

YOU'LL LET ME KNOW WHERE?

COME ON, SLOWPOKE!

SORRY. I'M HERE.

THIS'LL DROP YOU AT THE AIRSTRIP. SOON AS SOMETHING INTERESTING HAPPENS YOU CALL IN.

SORRY TO LEAVE YOU HOLDING THE BAG OF OATS...

FLICKA AND I WILL BE FINE. I DON'T FEEL GOOD ABOUT LEAVING MY SQUAD RIGHT NOW ANYWAY.

GIT.

THIS IS NICE, BUFF...

MORE LARGESS FROM YOUR MYSTERIOUS BENEFACTOR WHO IS ACTUALLY YOU STEALING THINGS?

AH, I'M JUST RIBBIN'.

YOU KNOW, WE *DO* HAVE SOME LEGITIMATE FUNDING...

'KAY. COLOR ME RIBBED.

YOU GOT A TIME FRAME ON THIS MYSTICAL EVENT THINGIE?

I'M GUESSING MIDNIGHT.

HOW COME?

I'M A WITCH. WE LIKE MIDNIGHT.

I'M GONNA NEED A COUPLE HOURS. GOTTA... TAKE A MEETING.

MEETING?

WITH A THING. IT'S NO BIG.

I'LL RESPECT YOUR CRYPTICALITY FOR NOW, SLAYER.

I STILL NEED TO GET SOME CLUE ABOUT THE EVENT.

I KNOW YOU TRUST YOUR SOURCE, BUT WE REALLY DON'T KNOW WHAT WE'RE WALKING INTO, DO WE?

DO WE EVER?

WE'LL BE IN AND OUT IN A DAY, AND AS FOR THE POSSIBILITY OF ENCOUNTERING HOSTILES, WELL...

"...I SENT AN ADVANCE TEAM."

HEY, RED.

DIDN'T MISS YOU.

DIDN'T EVEN THINK ABOUT YOU.

KINDA FORGOT YOU.

AND I WOULD KNOW YOU FROM...?

THE BOSS OF BOSSES. NEED A HAND WITH THAT?

NO, I'M GOOD, I'M BALANCED...

BUFFY HAD AN OUTFIT CRISIS. WE SHOULD HAVE SEEN THE WARNING SIGNS.
WELL I'VE NEVER BEEN TO NEW YORK-- I WANT TO LOOK... NEW YORKY... AND THERE COULD BE WEATHER.
PLEASE. I DON'T GO TO *DENNY'S* WITHOUT PACKING THREE BAGS.
SAD BUT TRUE BUT ALSO CUTE.
OOH...
WE'RE WORKING WITH THE MANHATTAN SQUAD ON SECURITY AND HOUSING, BUT MY GROUP'S TAKING POINT ON THE OP.
VIOLET'S OKAY WITH THAT?
SHE'S GOT PLENTY TO DO. THE CITY THAT NEVER SLEEPS DOESN'T EXACTLY... WELL, SLEEP. IT'S VAMPIRE HEAVEN.
WE'LL MOSTLY STAY OUT OF THEIR WAY--THOUGH THEY PROBABLY WOULDN'T HATE A LITTLE FACE TIME WITH THE "*GREAT AND TERRIBLE*"...
OOH! OOH! EMPIRE STATE BUILDING!
SHE'S NEVER BEEN IN NEW YORK.
I'M THE KING KONG OF THE *WORRRRLD!*
OR, APPARENTLY, A LIMO.
WHAT CAN I TELL YOU?

WE'VE GOT MYSTICAL TURF WARS RAGING IN ALMOST EVERY SECTION OF THE CITY-- AND THAT'S JUST MANHATTAN.

THERE'S DARK MAGES GATHERING IN TRIBECA, HARLEM IS OVERFLOWING WITH FYARLS, AND THERE'S A BLOOD WAR IN THE FINANCIAL DISTRICT, WHICH IS ACTUALLY STATUS QUO.

OH, AND AN ANGRY SPIRIT IS ATTACKING THE CAST OF *XANADU*, DON'T ASK ME WHY.

ALL OF WHICH MEANS THAT TRACING THE MYSTICAL SIGNATURE WILLOW SENT OUR WICCAN SQUAD HAS BEEN... A LITTLE TRICKY.

WE THINK--OPERATIVE WORD *"THINK"*--IT'S COMING FROM THIS HIGH-RISE ON 53RD AND LEX. BUT IT SEEMS TO BE COMING AND GOING.

IT *WOULD* BE.

I WAS LOOKING FOR A... THERE'S NOT A WORD FOR IT THAT WE CAN SAY, BUT IT'S SORT OF THE OPPOSITE OF AN ECHO.

CAN I USE YOUR BOARD A SEC?

CAN YOU EVEN BELIEVE SHE'S STANDING RIGHT HERE?

THIS IS TIME, AS WE EXPERIENCE IT.

THERE'S THE PAST, THERE'S NOW, AND THE FAR-OFF FUTURE.

THE EVENT HAPPENS... SOMETIME AROUND HERE. BUT IT'S A *TEMPORAL* ANOMALY, WHICH MEANS IT AFFECTS THE TIMESTREAM, ALMOST EXACTLY LIKE A PEBBLE THROWN INTO A POND...

...AND WHAT YOUR GIRLS ARE PICKING UP--

--I HEAR WHISPERING AND WE ARE NOT PLAYING PICTIONARY SO CLAM THE HELL UP--

--IS THE LAST SUBSIDING RIPPLE OF THE EVENT. AN EVENT COMPLETELY FLUID *TEMPORALLY*...

...BUT DEADLOCKED *SPATIALLY.*

HOW HOT AM I FOR TEACHER RIGHT NOW?

YOU KNOW SHE TOOK OVER THE COMPUTER-SCIENCE CLASS AT SUNNYDALE? WASN'T EVEN A SENIOR.

MY WILL...

HEY, GRUBBY PAWS *OFF,* LEZ-FAUX.

I LOVE THAT YOU'RE IN YOUR EXPERIMENTAL PHASE--'CAUSE I REALLY KINDA THOUGHT YOU WERE A 'PHOBE--BUT YOU PUT THE MOVES ON RED AND I'LL KILL YOU LIKE A CHICKEN.

WHAT? WHAT HAVE YOU--WHO SAID I--

HAMNOO?

I STILL HEAR WHISPERING!

BUT AT LEAST WE KNOW THEY FADE. AND WILL'S PRETTY SURE WE KNOW THE PARAMETERS. THREE. MAGIC NUMBER THREE.

GREAT. THREE MAGIC ENCHANTMENTS WHEREIN MY ASS IS HUGE.

ARE YOU KIDDING? DAWN...

YOU REALLY DON'T KNOW HOW AWESOME YOU LOOK?

YOU'RE A FRIKKIN' CENTAUR!

MAJESTIC CREATURE OF LEGEND! I'M ACTUALLY JEALOUS.

I SLEEP STANDING UP. I PEE A CRAZY AMOUNT OF PEE. I WANT HAY--I ACTUALLY *WANT TO EAT HAY.*

I DON'T FEEL LIKE A MAJESTIC CREATURE OF LEGEND. I FEEL LIKE A FREAK.

IT'S TEMPORARY, DAWNBO. AND IT'S A LOT BETTER THAN TRAMPLING TOKYO.

THERE MUST BE A NON-WHINY WAY TO DEAL WITH THIS.

AANNND, WHEN I SAY *"WHINY"*...

MMM, THIS FOOT TASTES DELICIOUS...

AH, WHAT ARE YOU GONNA DO? WHO CAN FATHOM THE MYSTERY THAT IS HORSE-SLASH-WOMAN...

WHAT IS THAT...

NO!!

INCOMING! INCOMING!

FUCK!!!

"IT'S QUIET."

ARE YOU ABOUT TO SAY THAT IT'S "TOO QUIET," DEAR?

NO, I'M GONNA SAY I THINK WE'RE OKAY, NOT TO JINX...

I THINK YOUR SOURCE PLAYED US STRAIGHT.

'COURSE, I STILL WOULDN'T HATE A HINT AS TO WHO YOUR SOURCE IS...

OR ANY INDICATION *AT ALL* ABOUT WHAT'S SUPPOSED TO HAPPEN HERE...

WE'RE ON THE FURTHEST EDGE OF A TEMPORAL RIFT.

YEAH, I SAW A DIAGRAM.

OH, RIGHT. SO, THE EVENT IS IN THE FUTURE. BUT EVERY TIME THOSE RIPPLES SWELL, ANOMALIES CAN OCCUR. SOMETHING MAY BE COMING THROUGH TO US. HOPEFULLY SOMETHING HELPFUL.

IT'S ABOUT THE SCYTHE.

YES.

AND BUFFY HAS THE SCYTHE.

YES.

BUT WE DON'T HAVE BUFFY.

YOU HAVE ME! I'M HAD, I'M ON TIME I'M NOT IN TROUBLE HI.

WELL, I FEEL UNDERDRESSED.

MUST HAVE BEEN *SOME* "NO BIG"...

I'M UNDERCOVER! AND I THOUGHT WE WEREN'T EXPECTING FIGHTY.

BUT I CAN CHANGE...

Smit

HHUURRRRSSSSS...

THE OTHER LOOK WAS FINE...

SO.

PAIN.

SLAYERS!

FLANK AND CONTAIN!

NEW PAIN.

MOST PAIN.

DAMN...

AND JUST WHEN YOU THINK IT'S NEVER GONNA END...

FWHT

...IT DOESN'T.

THIS IS TOY!

YOU THINK YOU CAN SPIN ME WITH A HALF-COI GLAM OF A SLAYER BEEN DUST MORE THAN TWO CEN?

YOU'RE LOWER THAN A *LURK.*

UH... ENGLISH?

TIME OF YOUR LIFE

PART TWO

YOU'RE SURE?

I GOT 'EM NOSED.

THIS IS THE NEST.

B-42

WITHOUT AN OCK I CAN'T SPILL A WHOLE VAN --

I'M NOT GONNA GET YOU BOOTED FROM THE LAWS, SIS.

JUST BRAKE WHEN I SAY.

THERE'S SO MANY...

CAN YOU LOCK IN THEIR ROUTER?

TAKE ME A MIN.

A MIN?

I'M BUYING.

DOES SHE ALWAYS HAVE TO DO THAT?

OKAY.

ROUTER LOCK ACTIVE...

!

WHERE IS HE?

WHERE IS HARTH?

THIS CAN'T HAP! HE PROMISED US YOUR WORLD!

SPLED FOR YOU. *WHERE?*

HE SAID THE MADWOMAN WOULD SAVE US!

WHAT WOMAN?

THE DARK-HAIRED ONE. SHE'S LIVED FOR CENTURIES, SPEAKS IN RIDDLES AND STRANGE VOICES... HE CALLS HER THE BLACK HOPE, SAYS SHE HAS POWER GREATER EVEN THAN HIS.

PLEASE DON'T GIVE ME TH' POKE...

BEGGING. WEAK.

CHK

PFFT

"DO YOU KNOW WHO SHE IS?"

NOT OFF TOP, BUT IT SOUNDS FAMIL. GOTTA SCAN THE DIARIES AGAIN.

THIS PLACE... YOU KNOW, I STILL HAVE THAT EXTRA ROOM...

BOOKS

THIS IS MY HOME.

PLACE WELCOMES ME. GOT HISTRY IN IT, IN THESE DIARIES, AND SINCE HARTH GOT MY SLAYER MEMORIES, I'VE NEED.

'SIDES...

YOU REALLY SET TO SHARE A FLAT WITH GATES?

MEK MEK!

DAHH!

MEKRIN-SYPPAH!

"GATES"?

THE LAST GREAT WATCHER. SACRIFICED HIMSELF AT THE BATTLE OF STARBUCKS.

"STARBUCKS." WHERE'S THAT?

DUNNO. I'M SLOW GETTING THROUGH THESE--EVEN ALL THE ONES IN OLD 'MERICAN.

BUT I READ ABOUT A MADWOMAN 'FORE.

I REMEMBER FIGHTING YOU.

IN THE DREAM, YOU HURT ME. NOT JUST FIGHTING-- YOU'RE CONNECTED TO SOMEONE I LOVE.

AND THAT'S THE ONE, THE SLAYER OF SLAYERS. THAT'S WHO I AM IN THE DREAM.

THAT'S WHO'S COMING.

W-11

R-8

TONIGHT.

THE PRINCESS LEAVES HER KINGDOM FOR THE FOREST OF THE NOW.

I HAVEN'T ASKED WHY YOU WANT HER HERE. OR WHY YOU WANT MY SISTER TO FIND HER.

BUT YOU WANT TO.

AREN'T THEY MORE OF A THREAT TO US COMBINED?

"YOUR SCHEMES ARE INGENIOUS. KEEPING YOUR FORCE MOBILE, SPREADING THE BELOVED INFECTION THROUGHOUT NORAM... YOU GNAW AT THE ROOT OF YOUR WORLD."

BUT THERE IS NOTHING A SLAYER CANNOT OVERCOME.

THEN WHY CALL FOR ANOTHER?

VAMPIRES GAIN STRENGTH FROM EACH OTHER.

SLAYERS, ULTIMATELY, DON'T.

WHAT HAPPENS IN YOUR TIME WILL CAUSE YOUR TIME TO COME, DO YOU SEE?

I...

RIPPLES, CHILD.

EVERYTHING IS RIPPLES.

THIS IS MY FAULT.

NAH, I ZIGGED WHEN I SHOULDA STABBED. I'LL HEAL UP OKAY.

STILL, A CONSIDERATE GIRLFRIEND WOULD HAVE *KILLED* THAT THING.

I HAVE TO FIGURE SOME THINGS OUT FIRST.

THIS WASN'T A TRANSMOGRIFICATION, WHICH IS A HUGE RELIEF.

WHY?

ARE YOU KIDDING? BUFFY CAN'T HANDLE A ZIT. IN THIS BODY, SHE'D KILL HERSELF.

I THINK OUR NEW FRIEND IS FROM THE FUTURE.

AND I THINK BUFFY TOOK HIS PLACE.

I THOUGHT THIS TEMPORAL EVENT THINGIE WAS SUPPOSED TO HELP US.

SO DID I. WHICH MEANS...

...THIS IS MY FAULT.

GNAAHH!

GOD...

ROWENA! STATUS!

GOT MOST OF TA SQUAD OUT T'ROUGH TA TUNNELS.

"MOST."

VEST TOWER COLLAPSED.

AT LEAST SEVEN.

DO YOU KNOW WHAT HIT US?

SOLDIERS DIE, ROWENA.

THEY DO IT ALL THE TIME.

THIS IS FRIED. WE'RE NOT CALLING FOR HELP.

WHATEVER HIT US WAS MYSTICAL, OKAY? FLAMES ARE NOT BRIGHT GREEN.

ALSO, INTERESTING SIDEBAR, FLAMES ARE NOT MEDIEVAL COBRA-FACED FOOT SOLDIERS.

CRASH!

TUNNELS! NOW!

AHH!

SIR!!!

GET THE SLAYERS OUT.

SIR...

OR, YEAH, MAYBE WE SHOULD DISCUSS THE PROS AND CONS AND PUT IT UP FOR A VOTE. GO!

NNNAAAAOKAY... I JUST GOTTA...

SNAKES... GREEN... FIRE...

I CAN'T BELIEVE I DON'T HAVE A PUN.

VROOM

TAAAHH!

YOU SHOULDN'T BE HERE!

YOU'RE WELCOME. THOSE THINGS ARE FORMING ALL OVER THE PLACE.

HOW BAD?

UNLESS I CAN FALL DOWN AND *THROW UP* MY WAY OUT OF HERE, I GOT NOTHIN'.

OKAY. OKAY.

YOU'RE GONNA HAVE TO...

...RIDE ME...

WHAT?

AH! RIDE YOU!

HENNH...

AAGH!

YOU'RE PULLING MY HAIR!

I'M HOLDING YOUR MANE!

MY MANE IS MY HAIR!

"ARE YOU CERT THIS IS A GOOD IDEA?"

HAVE I EVER HAD ONE?

THE BOOKS TALK ABOUT THIS PLACE. THE LAST GIRL CAME HERE AND WAS TRANSFORMED, THEY SAYS.

THEY SAY THE MADWOMAN'S POWER REACHED THROUGH THE AGES AND CHANGED HER.

SOUNDS HOKUM, BUT WORTH A PEEK.

I FIND TROUBLES, I'LL PULSE YOU.

THIS IS HOW IT GOES DOWN.

"YEARS FROM NOW, SOMEONE ENLISTS OUR BIG UGLY DEMON FRIEND TO TAKE DOWN THE SLAYER.

"I'M GUESSING THIS WAS MEANT TO DRAW HER OUT.

"THEN WHOEVER SUMMONED BIG UGLY OPENED A TEMPORAL PORTAL, SUCKED HIM RIGHT IN. FROM WHAT HE SAID, THAT WASN'T IN THE RECRUITMENT AD."

WHOEVER DID THIS HAS WAY MORE POWER THAN I DO. AND THEY MADE VERY SURE WORD WOULD GET OUT. TO THE MAGIC COMMUNITY, TO MY ALLIES, TO ME. WE WERE PLAYED.

WE'RE ALL PASTIES.

OR POSSIBLY "PATSIES"?

"OOH! I SUCK AT TOUGH-GUY TALK. BUT THE POINT IS, WE DON'T KNOW ANYTHING ABOUT THIS PERSON--OR ABOUT THIS FUTURE SLAYER, FOR THAT MATTER.

"SO THE QUESTION IS, WHAT'S WAITING FOR BUFFY IN THE FUTURE?

"AND HOW DO WE GET HER BACK-- BEFORE SOMETHING BAD HAPPENS?"

AGCK!

THUD

OKAY. OKAY. STOP. PLEASE...

STOP SLAYING ME!

GHAAH!

CRACK!

OFFA ME, SHIFTER!

I AM NOT SHIFTY!

THAT'S SPIN! YOU THINK I'M A SLACK?

YOU ARE TALKING CRAZY-PERSON TALK. PUT YOUR WORDS IN WORD PLACES, PLEASE.

WE BOTH HAVE SCYTHES. WE BOTH HAVE AWESOME KUNG-FU MOVES.

TURN-OFFS INCLUDE SMOKERS, INSENSITIVE MEN, AND *VAMPIRES*. YOU WITH ME?

IT'S NOT POSS.

WE'RE STANDING ON A FLYING CAR. "POSS" IS A PRETTY SKETCHY CONCEPT RIGHT NOW.

SO, WHAT: FUTURE? ALTERNATE, MUCH COOLER UNIVERSE?

BUFFY SUMMERS.

BUFFY SUMMERS IS DEAD.

PRESENT.

OCCASIONALLY.

NO, YEAH, WILLOW GAVE THAT LECTURE--THIS IS A FUTURE THING.

I'M ALL THE TIME GOING OFF HIGH BUILDINGS LATELY.

BOY, THAT JUST KEEPS GOING DOWN, DOESN'T IT?

BUFFY SUMMERS IS *LONG* DEAD. TWO CEN, MAYBE MORE.

WHAT'S YOUR NAME?

MELAKA.

CUTE. I TIME-TRAVELED.

WHY?

KINDA HOPING YOU WERE GONNA TELL ME. IS THERE SOMEWHERE WE CAN TALK? SOMEWHERE LESS MOTION-SICKNESSY?

FOLLOW.

OKAY, BUT I CAN'T--

I TOTALLY CAN'T DO THAT JUMPY THING...

HELLO...?

SO AM I STILL IN MANHATTAN?

HADDYN.

SO YEAH, I GUESS.

THIS IS ACTUALLY MORE LIKE I IMAGINED IT THAN THE ONE IN MY TIME.

AND WILLOW SAID--SHE'S MY BEST FRIEND, YOU'VE PROBABLY READ ALL ABOUT HER--THAT THIS TEMPORAL EVENT WAS GONNA HELP US SOMEHOW, BESIDES BEING A VISUAL NIFTY, SO MAYBE YOU'VE GOT THE SKINNY ON DEFEATING TWILIGHT!

UH... 'MERICAN?

IN MY TIME, THE SLAYERS HAVE JUST RECENTLY BEEN CALLED, SO WE'RE KIND OF FLYING BLIND. AT THE LEAST I'D LIKE TO KNOW HOW YOU GUYS ARE ORGANIZED...

THIS WARN YOU

THIS WARN YOU

"GUYS"?

OKAY. SORRY. SLOW. HOW MANY ARE YOU? WORLDWIDE, HOW MANY SLAYERS?

ONE.

HALF.

FOR CEN THERE WAS NONE. I'M THE FIRST CALLED SINCE YOUR TIME.

AND THE "HALF" PART?

I HAVE A TWIN.

HIS NAME IS HARTH.

HE WAS BORN WITH MY MEMORIES, MY... CONNEX TO THE SLAYERS. I GOT BOOKS, OLD WATCHERS' JOURNALS, BUT HE KNOWS... MORE.

AND HE WAS TURNED. HE'S A LURK.

HE HAS ALL MY WORLD IN HIS HEAD, AND HE'S USING IT TO GATHER THEM. TO KILL US.

MY HARTH.

I'M SORRY.

WHAT'S A LURK?

VAMPIRES ARE LURKS. A SPIN IS A LIE. TOY IS BAD, BUT SPLED IS GOOD.

BOY, THE ENGLISH LANGUAGE IS JUST *LOSING* IT.

I SHOULD HAVE TREATED IT BETTER...

GUNTHER!

I CAN HEAR YOU DOWN THERE! TURN ON THE RUTTING LIGHTS!

MEL*AAAHHHKA*... YOU BROUGHT A FRIEND.

HOW LONG HAS HE BEEN DOWN THERE?

ORANGE POLKA DOTS.

ACK! MER-SLEAZE.

BOSS, THIS IS BUFFY.

A SLAYER, SO DON'T BE AN AQUAHOG.

ANOTHER SSSSLAYER?

FROM THE PAST. TIME-FADDLE, DON'T KNOW THE WHY.

I DON'T TRADE IN MAGICKS, DEAR.

HADDYN DON'T SHAKE WITHOUT YOUR NOD. SOMEONE YOU KNOW KNOWS SOMETHING I NEED.

BEEN CHATTER OF A MADWOMAN, STRAPPING TO HARTH. IF YOU HAVEN'T HEARD IT YOU WILL 'FORE LONG.

THINK MAYBE SHE'S THE KEYCARD TO ALL THIS.

I TURN A BLIND EYE TO YOUR HOBBIES, LOVE. BUT YOU CAN'T EXPECT ME --

YOU DON'T HAVE TO LIFT A FIN, GUNTHER. JUST WANT THE CHATTER.

I'VE HEARD A LITTLE. A WOMAN, ALIVE SINCE ANCIENT TIMESSSS...

LURKS DON'T AGE. WHAT'S HER PLOY?

GOD.

THIS IS REALLY HAPPENING.

DOES SHE AT LEAST HAVE A NAME?

IT'S STARTING.

IT'S GOING TO BE QUITE A BATTLE.

NO...

Y-11

G33

BUFFY. SHE'S STARTING TO FEEL THE WEIGHT OF IT.

OF THE WORLD'S LOSS. OF HER FAILURE.

YOU SOUND SAD.

DOES THAT SURPRISE YOU?

BUT THIS IS A GREAT DAY FOR US.

WHY DO YOU NEED TO DESTROY YOUR SISTER?

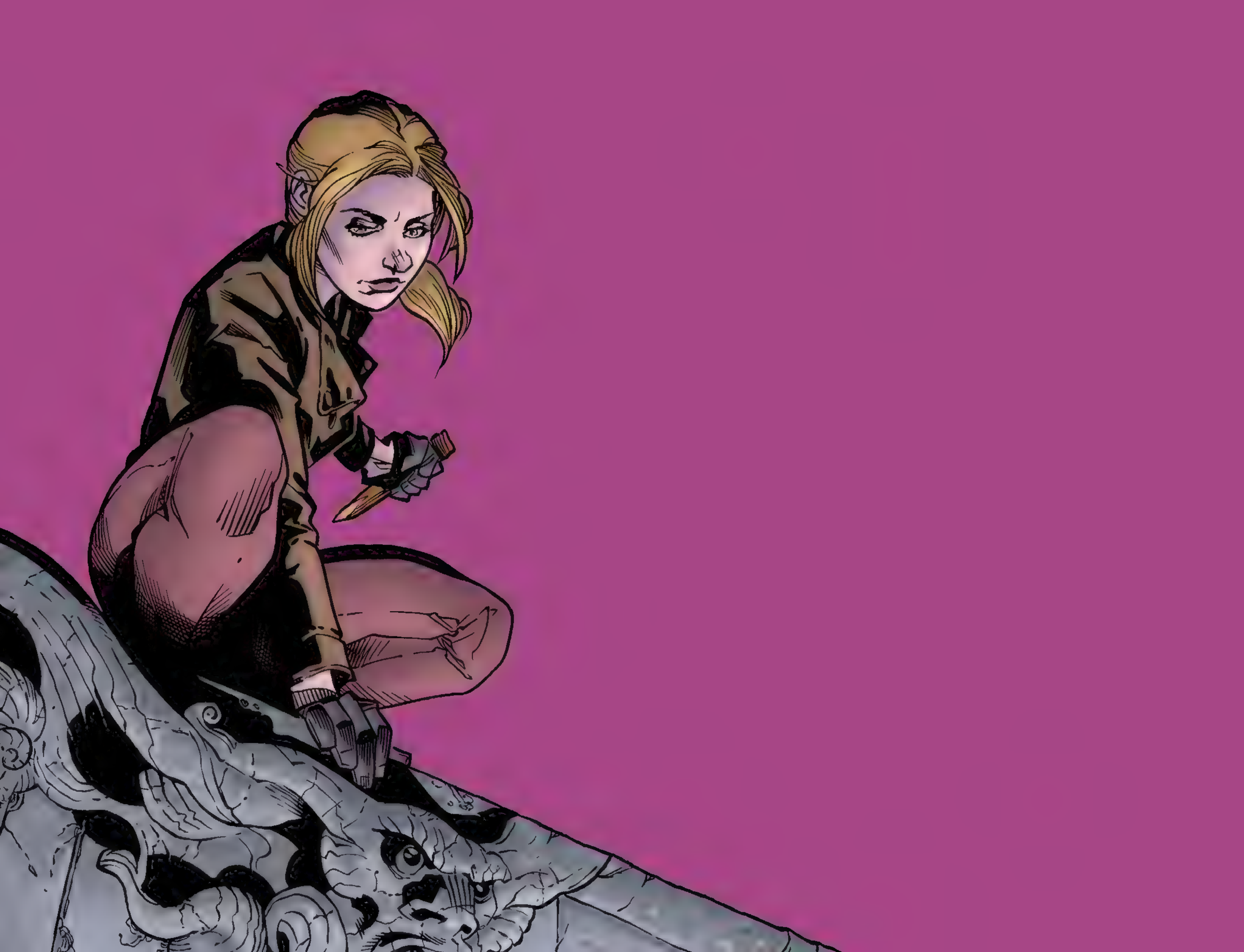
SHE'S THE LAST THING I EVER LOVED.

WE'RE CONNECTED. HER PAIN IS MY JOY. MY... TRUE LOVE.

AND WHAT IN THIS WORLD IS STRONGER THAN LOVE?

TIME.

ONLY TIME.



TIME OF YOUR LIFE

PART THREE

A FEW SKETCHY REFERENCES THAT MIGHT BE ME, OR MY FRIENDS... SOME ENCOURAGING, SOME DIRE...

...AT LEAST ONE THAT'S TOO RIDICULOUS TO COMPREHEND...

BUT THE REST...

I CREATED A RACE OF SLAYERS. TO TIP THE SCALES, TO BEAT BACK THE DARKNESS. TO MAKE THE WORLD BETTER.

BUT THEY'RE NOT IN THE BOOKS. NOT A MENTION. NOTHING.

AND THE BETTER WORLD...

...TURNS OUT LIKE THIS.

WOW.

SPOILER ALERT.

WE GOT A HIT.

YUH-HUNH?

GUNTHER SAID THERE'S BEEN A HUM IN THE UPPERS. LURKS DON'T USUALLY TRUCK THAT HIGH.

I FIG WE STAKE SOME LUSH HAUNT, LURKS COME OUT, WE SKIN 'EM FOR STORIES. YEAH?

DOES ANY PART OF THAT SENTENCE INVOLVE ME BEATING SOMETHING UP?

THINK SO...

INCLUDE ME IN.

BOOKS ANY GOOD?

I DON'T KNOW...

"I DIDN'T SEE THE ENDING."

FRAK!

HEY, BABY, THERE'S NO NEED TO CURSE LIKE A NERD. YOU'LL FIGURE IT OUT.

I CAN'T LEAVE BUFFY STRANDED IN SOME HORRIBLE UNKNOWN FUTURE --

AND YOU WON'T. YOU JUST GOTTA RELAX.

SOMEBODY SLIPPED YOU A VISION MICKEY. YOUR SOURCE, OR WHATEVER. CAN YOU CONTACT HIM?

HER? IT?

MAYBE I CAN...

KEN-DOLL, DO YOU TRUST ME AND KNOW THAT I LOVE YOU AND I'M NOT A CRAZY PERSON AND WHAT WE DO IS FOR THE GREATER GOOD CROSS YOUR HEART NO BACKSIES?

DUH. WHAT DO WE GOTTA DO?

FRAK.

XANDER!

I'M OKAY, I'M GOOD, I JUST...

I DIDN'T BREAK ANYTHING THAT WASN'T ALREADY SHOT...

HOW'RE *YOU* FEELING?

LIKE I WAS RIDDEN HARD AND PUT AWAY WET.

AGH! DAWN, THAT'S DIS -- OH. NO. IT'S JUST TRUE.

WELL, THANKS FOR THE SAVE, BLACK BEAUTY.

THAT'S *"CHESTNUTTY BEAUTY"* AND WHAT THE HELL DO WE DO NOW?

YEAH...

I'M PRETTY SURE THOSE FLAMEY SNAKEY REN-FAIR MONSTERS ARE STILL COMING. AND THE ESCAPE TUNNEL LEADS IN THE OTHER DIRECTION, SO NO HOPE OF GETTING TO THE SLAYERS ANY TIME SOON.

BIG-PICTURE ME. WHEREFROM WITH THESE GUYS? I JUST HEARD A BANG.

OH, IT'S SIMPLE.

BOMB.

PLUS MAGIC.

EQUALS...

WARREN AND AMY.

THE LAUREL AND HARDY OF BEING A DICK.

MAN, I'D LOVE TO GET THEM UNDER MY HOOVES.

AMEN.

BUT FIRST WE GOTTA FIND A WAY OUT OF THESE WOODS, BEFORE THERE'S ANY MORE --

INTRUDERS MUST DIE!

WHY DO I OPEN MY MOUTH?

THIS PLACE IS FORBIDDEN TO HUMANS.

TO GAZE UPON THE FOREST SOULS IS INEVITABLE DEATH.

THUS SWEARS *LORELAHN!*

YEAH. DO I LOOK HUMAN TO YOU, TREE-BOY?

AND MORE IMPORTANTLY, DID YOU JUST SAY, "THUS SWEARS"?

WHAT'S YOUR DEAL, ANYWAY? WITH THE FIRE AND THE BRANCHES AND THE SWORD -- DID YOU GET CAUGHT IN A *LEGEND BLENDER?*

KA-HA-HA! NO! NO. SERIOUSLY, LORELEI--

LORE*LAHN.* WITH AN "AH" SOUND.

WE GOT THINGS FOLLOWING US THAT ARE WAY SCARIER THAN YOU, SO HOW'S ABOUT YOU SHOW US THE WAY *OUT* OF THE FORBIDDEN THICKET AND WE'LL CALL IT A WEIRD, HORRIBLE DAY.

UH... IT IS DEATH TO...

WHAT WAS SCARIER THAN US?

TAP TAP

TAP TAP

TAP TAP

LIGHTSSS.

TAP TAP TAP

I'M BEGINNING TO THINK WE HAVE A PROBLEM.

I KNOW YOU'VE BEEN FEEDING MY SISTER INFORMATION ABOUT ME.

AND THAT'S NOT REALLY USEFUL RIGHT NOW.

WHAT WOULD YOU SUGGEST?

I'D SUGGESSST YOU LEAVE BEFORE I KILL YOU ALL.

THREATS AREN'T REALLY USEFUL EITHER. YOU KNOW WHO I --

OF COURSE I KNOW. YOUR THUGS SO MUCH AS CRACK THAT GLASS, THE GENERATORS WILL KICK ENOUGH SUNLIGHT INTO THIS CHAMBER TO ROAST A PIG.

YOU DON'T BRING MUSCLE TO TALK BUSINESS. YOU WANT ME SCARED, OR DEAD, AND NEITHER'S ON THE MENU.

MAYBE NOT RIGHT *NOW*...

I WAS BORN IN THE GUTTER, BOY. NOT NEAR, *IN*. I HAVE WORKED, AND KILLED, AND DODGED OR BOUGHT THE LAWS TILL I CONTROL HALF OF HADDYN AND I HAVE DONE IT WITHOUT EVER BREATHING AIR.

DON'T THINK TO OUTBEAST ME.

YOU HAVE IT SPUN, GUNTHER. WE'RE OF A KIND.

AFTER ALL...

LURKS DON'T BREATHE EITHER.

JESU!

OH GOD!

OKAY. OKAY. THIS IS GOOD. UP IS GOOD.

JESU!

WHERE'S THE BRAKE?

WHAT'S A BRAKE?

I TOLD YOU YOU'D COPE IT.

WISH I HADN'T...

HEY, IT'S MY FIRST TIME WITH GRAND THEFT FLYING AUTO -- I THINK I'M DOING SWELL.

SUMMERS, YOU DRIVE LIKE A SPAZ!

AND *THAT* PHRASE STOOD THE TEST OF TIME?

WE HAD TO GRAB THIS RIG. GET LOW.

RIG'S GOT ACCESS PLATES. IT'S CLEAR FOR THE UPPERS.

WE'RE NOT.

SO THE TOP HALF OF MANHATTAN IS A GATED COMMUNITY? GUESS THAT'S NOT A SHOCK. WHAT ARE WE LOOKING FOR?

THAT.

THERE'S NO MEDSTORE IN THAT PLEX.

ORGANFRESH

JESU! HELP!

LET'S GO.

NO.

SOMEBODY HELP ME!

GUNTHER SAID THEY SEND OUT HUNTING PARTIES.

AND WE NEED TO STOP THEM --

NO, WE NEED TO FIND OUT WHERE THEY'RE SENDING THEM *FROM.*

YOU REALLY WANNA STOP THIS FROM SPREADING? STOP YOUR BROTHER? THEN YOU GOTTA LOOK AT THE BIG PICTURE.

ORGANEFRESH

YOU LOOK.

I'M GONNA DO OUR JOB.

IT'S HER! GO! GET OUT!

DAMMIT, FRAY...

...I KNOW I'M GONNA CRASH THIS THING.

LET ME SEE IT.

IT DOESN'T WORK LIKE THAT.

AM I INFECTED? AM I GONNA CHANGE?

"BIG PICTURE..." THAT SPIN'S FOR GOWERS. NOT SLAYERS.

SOMETHING'S SKEW WITH THAT GIRL.

ANGER WON'T HELP. YOU HAVE TO UNDERSTAND BUFFY.

IF YOU HATE HER SHE'LL BE HARDER TO KILL.

SO CLOSE...
SO CLOSE...
AAAAAHH!
I WAS WONDERING WHEN YOU'D BE BACK.
YOU KNOW I CAN'T... STAY LONG. LITTLE TRICKY GETTING HERE.
BUT FUN, NO?
YOU LIED TO ME.
HOW SIMPLE YOU MAKE IT SOUND.
JUST TELL ME HOW TO GET BUFFY BACK.

YOU CANNOT DO IT YOURSELF?

I DON'T HAVE THAT KIND OF POWER.

IS THAT SO?

TIME-BENDING ISN'T SOME CROSS-DIMENSIONAL JAUNT. AND IT'S DANGEROUS.

ONLY SOMEONE ON THE DEEP DARK WOULD MESS WITH THAT.

SO WHO TOLD YOU --

SOMEONE I TRUSTED.

I'M SORRY. YOU KNOW HOW GRATEFUL I AM FOR WHAT WE... WHAT YOU TAUGHT ME.

BUT THIS IS BUFFY. I NEED HER BACK.

WE ALL DO.

THE RIFT WILL REOPEN. THIS NIGHT.

REALLY? HOW DO I --

YOU WILL FIGURE IT OUT. OR YOU WON'T.

BUT I DEMAND A PROMISE.

IF YOU OPEN THE RIFT...

REACH ACROSS. BRING HER BACK.

BUT DO NOT LOOK.

WHY SHOULDN'T --

BECAUSE I ASK.

OF COURSE. THANK YOU.

I SEEM TO BE GOING.

SO BRIEF A STAY...

I'LL SEE YOU. SOON.

YES...

DO COME AGAIN.

"YOU'RE HER, AREN'T YOU?

"YOU'RE THE MADWOMAN."

I SUPPOSE I AM.

DON'T HOLD IT AGAINST ME, THOUGH. I'M FAIRLY CERTAIN I'VE EARNED IT.

WORKED IT YOU'D BE A LURK.

YOU KNOW I'M NOT.

NOT QUITE A HUMAN, EITHER...

NOT FOR SOME TIME NOW.

I'M NOT KILLING ANY SLAYER.

SHE WON'T SHOW THE SAME MERCY.

WHY WOULD WE TURN ON EACH OTHER?

BECAUSE YOU WANT DIFFERENT THINGS.

WE BOTH WANT RIDDANCE ON THE LURKS.

THE MOST IMPORTANT MEN IN BOTH YOUR LIVES ARE "LURKS." YOU THINK IT'S REALLY THAT SIMPLE?

YEAH, YOU BEEN BOUND TO HARTH AWHILE NOW, WORD IS. YOU TWO HAVE SOME BIG PLAN. SPINNING ME'S JUST PART OF IT.

YOUR BROTHER IS INTERESTING. AMBITIOUS.

MY CONCERNS ARE MORE PERSONAL.

YOU WANNA KEEP THAT HAND?

THIS IS ABOUT AS MUCH MAGIC AS I CAN MUSTER, SO DON'T FRET.

I JUST NEED TO SHOW YOU SOMETHING.

WELL, THAT WENT BETTER THAN I EXPECTED.

NOW, I KNOW THAT VAN'S PARKED CLOSE BY...

OH, FUTURISTIC *SNAP!*

STAND DOWN AND OFFER SUBMISSION!

WHOAH! HEY! I SUBMIT! SUBMISSIVELY! I THOUGHT THIS WAS MELAKA FRAY'S PLACE.

COULD YOU NOT RAY GUN ME?

I'M SORRY. I WAS SUPPOSED TO HEAR FROM MELAKA, AND...

ARE YOU HER SISTER? THE COP?

I'M A LAW.

RIGHT. I'M A SLAYER FROM A TIME LONG AGO. BUFFY.

YOU MAY HAVE READ ABOUT ME.

WHERE'S MEL?

WE SPLIT UP. I FOUND LURK CENTRAL, BUT IT'S MASSIVE -- NO WAY WE'RE STORMING THAT CASTLE WITHOUT SOME SERIOUS STRATEGY. BUT IF WE WANNA TAKE OUT HER BROTHER...

WHO, I'M SUDDENLY GETTING, IS YOUR BROTHER TOO...

AND MELAKA?

SHE WAS TAKING OUT SOME VAMPS. I WAS TELLING HER TO CHILL, TO LOOK FOR THE SOURCE INSTEAD OF JUST RUNNING OFF ALL CRAZY --

LET ME GUESS. LITTLE SISTER DIDN'T LISTEN.

GOD, DO THEY EVER?

YOU HAVE A SISTER?

FIVE YEARS YOUNGER. TOTAL PAIN. PLUS GIANT. OR, CENTAUR, LATELY. I TRY TO TELL HER ANYTHING, SHE DOES THE OPPOSITE.

SOUNDS FAMILIAR.

YOU KNOW, I THOUGHT ABOUT BEING A COP. A LAW.

REALLY?

IN HIGH SCHOOL. I TOOK A TEST, SAID I FIT THE PROFILE.

IF WE HAD *YOUR* OUTFITS, I WOULDA SIGNED UP IN A HEARTBEAT. IS THAT PLEATHER?

PUFFY, CAN I --

BUFFY. SORRY. WITH A B. DON'T WANT FUTURE HISTORY CALLING ME *"PUFFY."* IT'S JUST... YOU HAD A QUESTION?

YOU'RE A SLAYER?

YEAH.

WHY?

WHY? WHY ARE YOU A LAW?

AAAAGCHK!

MEL... ARE YOU SURE ABOUT THIS?

I'M SURE.

SHE JUST SEEMS... MEL, WHAT ARE WE DOING HERE?

WHAT WE DO.

SAVING THE WORLD.

TIME OF YOUR LIFE

PART FOUR

NOT THE SUBJECT--I ALWAYS LOVED IT IN SCHOOL: THE FRENCH-INDIAN WAR, THE MEDICIS, 1066 AND ALL THAT...

HISTORY IS ALL ROMANTIC ADVENTURE STORIES.

UNTIL YOU LIVE IT.

UNTIL YOU LIVE LONG ENOUGH TO BE A PART OF IT.

I'D FORGOTTEN HER EXCELLENT NOSE.

WHAT'S THE PLAN? CUZ I'M STILL NOT KILLING A SLAYER NO MATTER *WHAT* YOU SHOWED ME.

YOU JUST HAVE TO KEEP HER HERE. THE TEMPORAL RIFT WILL OPEN AGAIN TONIGHT AND I EXPECT...

I REMEMBER...

THERE WILL BE AN EXTRACTION ATTEMPT.

SO WE SEND HER BACK. HOW'S THAT A NEG IF SHE'S SUCH TROUBLE?

SHE'LL END THE WORLD.

SHE'LL CHANGE THE FUTURE, NOW SHE'S OCKED IT.

NO MORE NOW. NO MORE US.

SHE GOES BACK AND A TICK PAST HIGHNIGHT, WE'RE ALL WHAT COULDA BEEN.

OH MY *GOD!*

YOU WENT DARK AGAIN?

YOU ARE SO IN HUGE TROUBLE FOR GOING DARK. HOW COULD YOU EVEN--

IS KENNEDY OKAY?

IT'S BEEN TWO HUNDRED YEARS, BUFFY. HOW DO YOU *THINK* SHE IS?

OKAY. FAIR ENOUGH. LET'S MOVE ON.

WHY AM I SHACKLED, WHY ARE YOU EVIL, AND WHY ISN'T ANYONE ON MY SIDE?

ACTUALLY, I HAVE A FEW Q'S AS WELL.

FIRST, HOW COME ALL MY FRIENDS ARE HAVING A PARTY WITHOUT ME?

SECOND, WHAT HAS THAT WITCH BEEN TELLING YOU?

YOU SHOULD HAVE BEEN PATIENT, HARTH.

WHY IS THAT?

YOU *REALLY* WANT TO UNTIE ME RIGHT NOW.

YOU TOLD ME BUFFY'S COMING HERE WOULD CAUSE OUR WORLD TO BE.

YOU TOLD MY SISTER THE OPPOSITE.

YOU'VE BEEN SPINNING US ALL.

YES, WELL, I'M DARK THAT WAY.

TO WHAT END?

DEATH, OF COURSE.

WHOSE?

YOU SEE WHAT I'VE SEEN, YOU COME AND GO AS I HAVE...

YOU REALIZE THE MOST IMPORTANT THING ABOUT DEATH ISN'T WHO DIES...

IT'S WHO KILLS THEM.

I TOLD YOU I WON'T KILL A SLAYER.

IF SHE GETS BACK TO THAT ROOFTOP BY MIDNIGHT, YOU'LL NEVER HAVE BEEN.

YOU'RE LYING!

I'M LYING TO *SOMEONE.*

WOULD YOU BET YOUR WHOLE WORLD IT'S YOU?

I HAVE A SOLVER:

I KILL EVERYONE AND...

...WELL, I DON'T REALLY CARE ABOUT THE REST.

THIS NIGHT ISN'T YOURS, HARTH.

YOUR FORTUNE-TELLING'S *TAPPED,* WITCH.

HARTH, YOU SHOULD BE CAREFUL WHEN YOU CHOOSE YOUR ENEMIES.

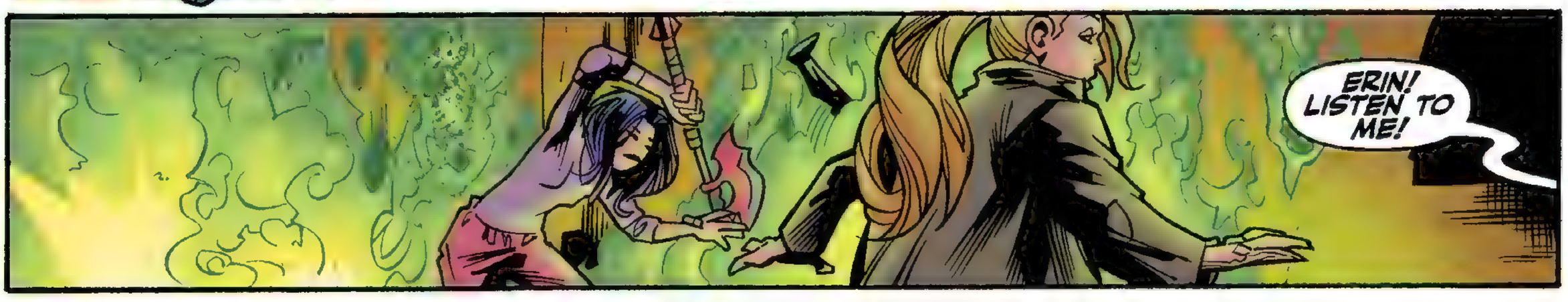
YOUR POWER'S BUT GONE. YOU CAN'T STOP AN ARMY BY YOURSELF.

DON'T PLAN TO.

SHRAK

THREE?
YOU THINK THREE LURKS CAN BEST ME ON MY SURF?

YOU INSULT ME.


ERIN! LISTEN TO ME!

THAT'S FOR "PUFFY."

WOK

I'M LEAVING.

I DON'T CARE ABOUT YOUR WORLD.

I HAVE TO SAVE MINE.

SHRAK

NOT JUST YET, BUFFY...

YOU'RE NOT DONE HERE.

CRASH

WOOD CREATURES! THE TIME OF BATTLE IS UPON US!

LET US SHOW THESE ABOMINATIONS THE FOREST'S RAGE!

FOLLOWED QUICKLY BY THE FOREST'S DENIAL, BARGAINING, AND THEN SHORT, PAINFUL ACCEPTANCE.

LORELAHN'S RIGHT. WE HAVE TO MAKE A STAND SOMETIME.

YOU'RE JUST INTO GUYS WITH NO LOWER HALF NOW, IS WHAT.

DON'T BE GROSS.

YOU WANNA NUZZLE HIS ROOT SYSTEM.

I HOPE YOU DIE FIRST. WITH THE MOST WOUNDS.

PRETTY MUCH COUNTING ON IT.

GAAH!

IF WE CAN'T DO SOME PERMANENT DAMAGE, THIS IS GONNA BE A REAL SPEEDY BRAWL.

REMEMBER MY RUNNING-AWAY PROPOSAL?

HUH?

WICCANS TO TA REAR!

SLAYERS...

F*%# 'EM UP.

DON'T LET ANY SLIP THROUGH THE LINE! THEY'RE FLESH AND BLOOD NOW!

THAT'S YOUR SQUAD, XAN.

ALL THE LADIES IN THE HOUSE GO "YEAH..."

KAAH!

DON'T KNOW HOW LONG I WAS OUT.

DON'T KNOW IF I'LL MAKE IT BEFORE THE TEMPORAL SLIP 'N' SLIDE CLOSES.

NOT ENTIRELY SURE THE BUILDING'S THIS WAY.

ALL ELSE IS AWESOME.

AND AS FOR THE FRAY GIRL...

HOLD THAT THOUGHT.

I CAN'T LET YOU GO.

DIDN'T YOU LISTEN TO WILLOW?

"IT'S WHO KILLS YOU." PITTING US AGAINST EACH OTHER IS HER IDEA OF GAME NIGHT. WE ARE THE SCATTERGORIES OF EVIL.

CAN YOU SWEAR MY WORLD WON'T MIST OUT IF YOU LEAVE?

MY BEST BONDS? MY SISTER?

YOU KNOW I CAN'T.

THE BIG PICTURE.

IT'S CALLED THE FATE OF THE WORLD, SHORT VIEW.

"FATE OF THE WORLD." MADE SENSE...

...WHEN THERE WAS ONLY ONE.

YES...

SO CLOSE...

SHE'S STRONGER THAN ME.

ON HER HOME TURF.

AND SHE KNOWS WHAT SHE'S FIGHTING FOR.

BUT I'VE DREAMED EVERY BATTLE A SLAYER'S EVER FOUGHT, AND SHE HASN'T.

I'M OUTGUNNED...

BUT SHE'S OUTNUMBERED.

JESU!

I'M SUCH A NEEDS!

SHE'S GOT ME SCRAMBLING!

LIKE I'M FIGHTING A HISTORY LESSON! STOP AWE-ING AND FINISH IT!

KA-TR

SHE'S NOT SOME BIG HEAD CARVED ON MOUNT WALMORE...

SHE'S JUST A TINY, WHINY, LONG-DEAD SLAYER...

...IN A DAMN IMPRACTICAL FROCK.

SO...

...WE ALL GET HOW THIS IS AMY'S FAULT?

SWEETIE, THAT'S NOT TECHNICALLY--

TECHNICAL IS MY DOMAIN NAME, BABY, AND THE BOMB DELIVERED.

YOUR SPELL CASTING WAS TRUMPED BY FIRST-YEAR WICCANS.

YOU SAID THEY WOULD DIE IN THE BLAST.

I SCORED *FINE* FATALITIES!

YOU'RE THE ONE WHO STARTED BLAME-ASSIGNING...

YOU START WITH THAT SELF-ACTUALIZING WOMYN-JARGON, I'M GONNA BUILD A ROBOT YOU WITH NO MOUTH.

WELL MAYBE I'LL CONJURE A LOVE SLAVE WHO HAS *SKIN!*

AH, YOUNG LOVE...

...ISN'T IT DEPRESSING?

IN MY EXPERIENCE, YEAH.

BUT YOU DON'T TELL HER THAT.

I TELL HER I'M HER INSIDE MAN. HER EVER FAITHFUL.

SHE'S SO STUCK IN THE PAST, MAN... WHEN WE HAD OUR SECRET MEETING IN NEW YORK...

...SHE EVEN GOT DRESSED UP.

JUST TO BE SURE, YOU'RE NOT GONNA BE THROWING *KNIVES* AT BUFFY, RIGHT?

IT'S A PRECAUTION, HON.

DON'T WANNA ACCIDENTALLY SEE WHAT YOU'RE GETTING ME FOR HANNUKAH.

IT'S OPENING!

"JESU...

"NO..."

NO!

NO.

I'M SORRY.

ABOUT WHAT?

FAILING?

YOU KNOW I'LL GO THROUGH YOU.

AND YOU KNOW YOU'LL HAVE TO.

WHY?

MAYBE I THINK THE 20TH CENTURY CAN SOLDIER ON JUST FINE WITHOUT YOU.

I'M CUTE AND BLONDE AND POPULAR BUT I'M NOT STUPID, WILL.

YOU DRAGGED ME HERE AND THEN TOLD ME EXACTLY HOW TO GET OUT.

EVERYTHING, EVERY LIE, TO GET US HERE. WHY? WHAT HAPPENED?

WHY DOES IT HAVE TO BE ME?

IT'S A LONG STORY.

OH GODDESS... I WAS AFRAID I'D GET THE WRONG--

BUFFY...?

I LOVE YOU, WILL.

I'M WATCHING THOSE HANDS, YOU TWO...

MEL?

GUNTHER RAN HARTH OFF, GOT HERE AS SOON--

--MEL? DID SHE GO?

I FAILED. AGAIN.

MEL, SHE'S GONE.

AND WE'RE NOT.

WHAT DOES THAT MEAN?

MEANS IT'S A GOOD DAY.

THE END

after these messages...

...we'll be right back!

dedicated with love &
a smile to
sam loeb
he always found the funny...

YOU WANT TO KNOW WHAT THE PROBLEM WITH SAVING THE WORLD IS...?

CAN'T SAY I DIDN'T WARN YOU.

YOU NEVER GET ANY SLEEP. NOT EVEN A NAPPY TIME.

CAN'T SAY I DIDN'T WARN YOU!

AT THIS POINT I'D SETTLE FOR TWENTY-EIGHT OF THOSE FORTY WINKS EVERYBODY TALKS ABOUT.

CAN'T SAY I *DIDN'T* WARN YOU!

WAS IT ALWAYS THIS HARD? AND IF IT WAS, **WHY** IS IT ALWAYS THIS HARD?

CAN'T SAY I --

-- OH, GRRR, I GUESS I CAN...

FINALLY.

XANDER!

WHAT ABOUT "DON'T WAKE ME EVEN IF THERE'S ANOTHER APOCALYPSE!" DON'T YOU GET?

NO, GOT THAT.

IT'S JUST --

WHAT?... IS IT ABOUT *DAWN?*

HAS SHE TURNED INTO SOMETHING *ELSE?*

IS SHE A GIANT *MONKEY* NOW?

OR A GIANT *ROBOT?*

OR A *GIANT ROBOT MONKEY?!*

ALTHOUGH... DAWNY CHANGED INTO A GIANT ROBOT MONKEY I'D LIKE TO SEE...

NO, SHE'S NOT A GIANT ROBOT MONKEY.

BUT I'D LIKE TO SEE THAT TOO...

XANDER. PUH-LEASE.

I'M ALL STINKY.

I'M STILL IN MY STINKY CLOTHES.

IN MY STINKY BED.

SO *GO AWAY* FROM MY STINKY BED AND I CAN GET SOME STINKY SLEEP!

BUT... THAT'S JUST IT, BUF.

THIS ISN'T *YOUR* BED YOU'RE MAKING ALL STINKY...

...IT'S *MINE!*

ZZZZZZ ZZZZZ ZZZ

BUFFY! GET A MOVE ON! YOU'RE GOING TO BE LATE FOR SCHOOL!

ZZZZZZ

HMM...?

MMMPHLUG

UM... WEIRD MUCH? I SWEAR I HEARD...

DON'T MAKE ME COME UP THERE!

MOM...?

RELAX

BUFFY! ARE YOU LISTENING TO ME?

OKAY, NOW WE'RE JUST BEING CRUEL.

DREAM, DREAM, GO AWAY. COME AGAIN ANOTHER...

...NEVER.

I AM NOT KIDDING, YOUNG LADY.

!?

BUFFY...

SEE, MOM, I TOLDJA SHE HADN'T GOTTEN OUTTA BED YET!

MOM! YOU'RE ALIVE!

BUFFY, I DON'T HAVE TIME FOR JOKING. CAN YOU JUST *PLEASE* GET DRESSED?

YEAH. GET DRESSED, LAZY STUPID HEAD.

WHAT *IS* THIS THAT I HAVE ON?

IF YOU DON'T WANT IT, *I'LL* TAKE IT.

AND DAWNY! YOU'RE NOT A GIANT OR A CENTAUR OR A MONKEY ROBOT!

YOU'RE JUST LITTLE. REALLY REALLY... WHEN WERE YOU EVER THIS LITTLE?

MOM! BUFFY'S ON DRUGS!

I LEARNED ABOUT THEM AT SCHOOL.

DAWN, GO FINISH YOUR POP TART.

AND BUFFY--

--DRESS.
EAT.
BOOKS.
SCHOOL.
GOT IT.

I HOPE YOU DO.

MOM...?

HMMM?

I REALLY *AM* HAPPY TO SEE YOU.

RELAX

ARE YOU FEELING ALL RIGHT?

YOU DON'T SEEM TO HAVE A FEVER.

BUT YOU HAVE BEEN OUT ALMOST EVERY NIGHT THIS WEEK.

TELL ME ABOUT IT. A SLAYER'S WORK IS NEVER DONE.

A... "*SLAYER*"...?

OH. RIGHT. YOU DON'T KNOW.

YET.

I DON'T KNOW WHAT? *YET.*

YET? OH. BECAUSE I HAVEN'T TOLD YOU...

...I'M THINKING ABOUT GOING OUT FOR GIRLS' VOLLEYBALL AND A *PLAYER'S* WORK IS NEVER DONE.

HONESTLY, BUFFY, THERE ARE DAYS WHEN I DO NOT KNOW WHAT IS GOING ON IN THAT HEAD OF YOURS.

BUT, IF YOU'RE LATE AGAIN FOR SCHOOL, YOU CAN KISS THAT *PARTY* TONIGHT GOODBYE.

I WON'T BE LATE, OKAY?

RELAX

THERE'S A PARTY?

RELAX

OKAY, I ADMIT THAT IF YOU GOOGLED "WEIRD" THERE'D BE A PICTURE OF THIS DAY.

I MEAN, THIS COULD ALL BE THE HANDIWORK OF SOME SLEEP DEMON --

-- OR MAYBE THE GHOST OF **ETHAN RAYNE** HAS DRAGGED ME BACK INTO THE DREAM SPACE. **AGAIN.**

WHATEVER. I CAN DO THIS.

RRIINNNNGGGGG

SO WHAT IF I HAVE TO TAKE ALGEBRA AGAIN?

AT LEAST THIS TIME I KNOW IT'LL HAVE ZERO VALUE WHEN I GROW UP.

EEP!

WILLOW. ALIVE! AND ALL NOT EVILY. AND ME NOT HAVING...

(...KILLED HER THING.)

Y'KNOW, WILLOW, I WAS JUST THINKING ABOUT YOU.

REALLY? WHY...?

WELL, I'M SURE YOU'VE HEARD ABOUT MY BIG PARTY TONIGHT.

SH-SURE, ***CORDELIA.*** A BUNCH OF US. I MEAN, ***BUFFY,*** AND ***XANDER*** AND I WERE PLANNING--

--YES, AND I WAS TALKING.

DON'T YOU THINK IT'S TIME YOU TRIED SOMETHING WITH YOUR HAIR?

THOSE BANGS DO SO MUCH TO HIDE YOUR FACE.

JUST CUTTING IT SHORTER OR EVEN GIVING IT A PERM.

THIS WAY, WE COULD SEE MORE OF YOU.

AND...THAT WOULD BE A GOOD THING?

NO, BUT YOU'D GET A CLEARER PICTURE OF EXACTLY HOW ***HOPELESS*** YOU TRULY ARE.

HA HA HE

TEE HEE

NO BIGGIE, WILL.

MAYBE SOMEDAY ***SHE'LL*** BE DEAD AND YOU'LL BE A ***SORCERESS SUPREME.***

REALLY...?

DO I GET TO WEAR A POINTY HAT?

ONE SIDE, LADIES!
XANDER?!
KRASH
YEP. XANDER.
XANDER HARRIS. THAT WOULDN'T BE A SKATEBOARD YOU'D BE RIDING IN MY HALLWAYS, WOULD IT?
TECHNICALLY SPEAKING, PRINCIPAL SNYDER, "NO." I WASN'T RIDING THE SKATEBOARD AS MUCH AS IT WAS RIDING ME.
YOU'LL GET THIS BACK AT THE END OF THE SCHOOL YEAR.
BUT... IT'S A BRAND-NEW BOARD!
EITHER THAT BOARD OR YOU YOURSELF WILL BE LOCKED UP IN MY OFFICE --
--WHICH IS IT GOING TO BE?
...WAUGH.
LOOK AT IT THIS WAY, XANDER. MAYBE SOMEDAY SNYDER WILL GET EATEN BY A HUGE GINORMOUS SNAKE--
--AND YOU'LL WEAR AN EYE PATCH AND BE IN CHARGE OF LOTS OF WOMENS.
REALLY...? LIKE A PIRATE? CAN I BE LIKE A SPACE PIRATE? WITH AN ALIEN DOG?
=KOFF= BUFFY =KOFF=!
OH. THAT'S RIGHT. YOU LIKE... AND YOU'RE NOT... WELL, YOU PROBABLY ARE... BUT NOT...
I'M NOT WHAT?
YIKES. OPEN MOUTH. INSERT WHOLE BODY.
HEY! I BET THERE'S SOMETHING GILES HAS FOR US TO DO...

OKAAAYYY. SO THIS IS TURNING INTO MY OWN PRIVATE **PLEASANTVILLE.** WITHOUT THE BLACK AND WHITE AND THE WITHERSPOON. **EXCEPT...**

...NOT EXACTLY MINDING SINCE I ALMOST FORGOT WHAT IT WAS LIKE TO JUST BE **SCOOBIES...**

I'VE HEARD THEY'RE ACTUALLY GOING TO HAVE A LIVE BAND.

WHAT KIND OF BAND PLAYS AT A PARTY IN SUNNYDALE?

A SUCKY BAND?

YOU'RE GOING, AREN'T YOU, WILL?

SURE, I MEAN, IT'S AN *"OPEN PARTY"* SO WE COULD GO EVEN IF WE WANTED TO.

WELL, THEN, THERE'S NOTHING THAT COULD STOP US FROM GOING THEN!

BUFFY. GOOD. YOU'RE HERE.

THE VERY FATE OF THE WORLD IS AT RISK OVER WHAT HAPPENS TONIGHT!

OH. YEAH. I REMEMBER **THIS** PART. THIS IS WHERE **MY LIFE** GETS IN THE WAY OF MY **LIVING IT.**

NOW THEN. *THE DISCIPLES OF MORGALA* ARE FAIRLY UNIQUE, EVEN FOR VAMPIRES. UNLIKE MOST OF THE BLOODSUCKING VARIETY--

--THESE ACTUALLY WORSHIP SOMEONE OR SOME*THING* CALLED *"MORGALA."*

MORGALA

MORGALA'S EXACT NATURE ELUDES US AND ARE *ANY* OF YOU LISTENING TO ME?

XANDER, WE COULD WALK OVER TO THE PARTY TOGETHER...

AND PICK UP BUFFY ALONG THE WAY.

WE SHOULD ALL JUST MEET THERE.

GREATTT...

OH, OH, I CAN'T WAIT. IT WILL BE SUCH FUN.

WHAT DO YOU SUPPOSE *HARMONY* IS GOING TO WEAR?

ULP.

WE HAVE REASON TO BELIEVE THAT THE DISCIPLES ARE GOING TO COMPLETE A RITUAL THIS EVENING THAT WILL, HOW SHALL I PUT THIS--

--SHIFT THE BALANCE OF GOOD AND EVIL BEYOND ALL HOPE AND RECKONING!

BUFFY. THIS IS THE EXACT SORT OF SITUATION FOR WHICH YOU WERE CHOSEN.

GILES, DON'T GO ALL CORONARY ON US--

--WE'LL FIND THESE DISCIPLES OF MORGAN FREEMAN--

--"MORGALA."

THEM, TOO. WE'LL LOCATE THEIR NEST, AND I'LL DUST THEM LIKE I ALWAYS DO.

LIKE YOU ALWAYS DO?

YEP.

*KAY, THIS IS WORKING FOR ME. **FRESHMAN YEAR BOD** WITH A SUPER **SLAYER BRAIN.***

OW!

DOINK!

THAT'S GONNA LEAVE A MARK...

WE FOUND THE FOLLOWERS OF MORGAN FREEMAN!

THIS IS XANDER HARRIS AT THE BUFFLYMPICS, AND IT'S A BEAUTIFUL NIGHT FOR SLAYING. BUFFY CARTWHEELED THAT LAST COFFIN, AND REALLY DID NICELY ON THE DISMOUNT.

UH-OH, VAMP #2 IS GOING FOR THE CHOKE HOLD, AND THAT'S GOING TO COST HIM SOME POINTS. ACTUALLY, THAT'S GOING TO COST HIM SOME FLESH. TWO DOWN AND --

THE ARMENIAN JUDGES MIGHT TAKE A POINT AWAY FOR THAT LAST MOVE, BUT I'D GIVE THAT GAL A "10"!

SO, GUYS, I'D SAY WE HAVE TIME TO "S., S., AND S." AND STILL GET TO THE PARTY.

"S., S., AND S."?

SOAP. SHOWER. AND *STYLE*, GILES. DON'T THEY TEACH YOU *ANYTHING* AT WATCHER SCHOOL?

APPARENTLY NOT.

NOW, NOT TO PUT A DAMPER ON THIS EVENING'S GOOD TIDINGS...

WHO... YOU?

AHEM. WHILE I WAS *MOST* IMPRESSED WITH BUFFY'S SLAYING CAPABILITIES--

--THE DISCIPLES OF MORGALA APPEAR TO HAVE BEEN WORSHIPING *THE IMAGE OF A DRAGON.*

I DIDN'T SEE A DRAGON. EITHER OF YOU SEE A DRAGON?

NOPE.

NOT ME.

THAT SETTLES THAT. LET'S GO, GANG.

BUFFY. YOU HAVE TO TAKE YOUR ROLE IN ALL THIS MORE SERIOUSLY.

I'M ONLY TRYING TO HAVE A LITTLE FUN, GILES.

REMEMBER *"FUN"*?

IT WAS SOMETHING I USED TO HAVE LOTS OF--!

--BEFORE I BECAME *"THE CHOSEN ONE,"* WHICH, BELIEVE IT OR NOT, ISN'T ALL THAT IT'S CRACKED UP TO BE.

AND SOMEDAY THERE'S GONNA BE *EIGHTEEN HUNDRED SLAYERS* WORKING IN TEN SEPARATE SQUADS--

--AND *EVERYBODY* CALLS ME "MA'AM!"

SO TONIGHT I'M GOING TO GET A LITTLE TASTE OF THAT FUN AT THIS PARTY!

WOW. THAT FELT GOOD. MAYBE NOT SO MUCH FOR GILES. BUT. WOW.

"MA'AM"...?

LATER THAT SAME NIGHT. HEY, HOW OFTEN DO YOU GET TO SAY THAT?

OH... ANGEL...

BUFFY...?

WHERE'S THE REST OF THAT SKIRT?

TRUST ME, I'VE WORN MUCH WORSE.

BUFFY, I REALLY AM TRYING TO BE UNDERSTANDING.

GREAT. CAN YOU BE UNDERSTANDING IN THE MORNING WHEN I'M NOT RUNNING LATE?

IT'S JUST THIS WHOLE... *"PARTY."* DO WE KNOW ANYTHING ABOUT THE PEOPLE WHO ARE GOING TO BE THERE?

YES. THEY'RE THE PEOPLE WHO ARE GOING TO BE THERE.

YOU SEE... WE HAVEN'T LIVED IN SUNNYDALE THAT LONG. I DON'T WANT YOU GOING SOMEPLACE THAT COULD BE DANGEROUS.

DANGEROUS...?!

I'M NOT SURE WHY THAT'S FUNNY.

OH, MOM, IT'S NOT. ACTUALLY, IT'S KINDA SAD...

THERE ARE TIMES WHEN I WISH I COULD JUST STAY AND LIVE HERE FOREVER AND EVER...

...AND EVER...

...AND EV--

BUFFY.

YOU'RE GOING TO GRADUATE HIGH SCHOOL. EVENTUALLY.

GO TO COLLEGE.

MAYBE MEET SOME NICE BOY.

YOU HAVE YOUR WHOLE LIFE AHEAD OF YOU.

BUT, YES. *YOU CAN ALWAYS COME HOME AGAIN.*

RIGHT.

SIGH.

ON THE WAY TO THE PARTY, MY SPIDER-SENSE STARTS TINGLING...

WHOEVER OR *WHATEVER* YOU ARE OUT THERE, PICK ANOTHER NIGHT.

I'M JUST GOING SOMEPLACE, AND *ONE* TIME IT WOULD BE NICE TO GET THERE WITHOUT *VAMP* DUST ALL OVER MY CLOTHES.

DAMMIT. I DON'T NEED SPIDER-SENSE. I NEED ANGEL-SENSE.

LOOK AT HIM. ALL HANDSOMEY. BEFORE I KNEW HE WAS ANGELUS. AND ALL HANDSOMEY. BUFFY, GET A HOLD OF YOURSELF!

ANGEL.

BUFFY.

WELL, NOW THAT WE'VE GOT THAT OUT OF THE WAY, I HAVE PLANS THIS EVENING AND THEY DON'T INCLUDE YOU.

THAT'S FINE. MORE THAN FINE.

GOOD.

GOOD.

I JUST WANTED TO SAY THAT WORD UNDER THE STREET IS THAT YOU WENT UP AGAINST *THE FIVE DISCIPLES OF MORGALA* AND TOOK THEM OUT. PRETTY IMPRESSIVE.

NO BIGGIE.

NO. REALLY. GOOD WORK. BECAUSE IF YOU HADN'T STOPPED THEM, THEY WOULD'VE RAISED--

--WELL, THAT'S NOTHING TO WORRY ABOUT SINCE YOU DID, AND... THAT'S ALL I HAVE TO SAY ABOUT IT.

THANK YOU, ANGEL. AND GOOD NIGHT.

I COULDN'T HELP NOTICE THAT YOU'RE WEARING THE NECKLACE I GAVE YOU.

FOR YOUR INFORMATION, I WORE *THIS* NECKLACE BECAUSE IT GOES WITH *THIS* OUTFIT AND NOT FOR *ANY OTHER REASON* YOU MIGHT HAVE IN THAT UNDEAD HEAD OF YOURS!

WE WERE NEVER REALLY GOOD AT THIS.

LOTS OF THE OTHER STUFF, BUT NOT SO MUCH THE TALKING STUFF...

LIKE... WHAT? EXACTLY.

ANGEL. YOU'VE LIVED FOR LIKE A MILLION YEARS...

IT HASN'T BEEN *THAT* LONG.

ONLY A FEW DECADES...YEARS... CENTURIES... OKAY, SO WHAT'S YOUR POINT?

IF YOU KNEW SOMETHING ABOUT SOMEONE'S PAST... AND... *FUTURE*...

...WOULD YOU TELL THEM?

PROBABLY NOT.

YOU CAN'T CHANGE A PERSON'S PAST.

AND JUST BY TELLING THEM, YOU'LL CHANGE THEIR FUTURE INTO WHO KNOWS WHAT.

YEAH.

WELL. I GOTTA RUN.

I HAVE THAT PARTY THING.

THINGY.

HAVE FUN WITH THAT.

CRASH!

I'M GOOD. REALLY. I'M FINE.

"SO, HEARD YOU WENT UP AGAINST THE FIVE DISCIPLES OF MORGALA. PRETTY IMPRESSIVE."

LIKE I CARE WHAT YOU THINK, "MISTER-I'M-SO-DARK-AND-MYSTERIOUS-AND-A-VAMPIRE-WHO-TURNS-INTO-THE-BADDIEST-BAD-AND-MAKES-ME-THE-SADDIEST-SAD..."

WAIT A SECOND. WHAT DID HE SAY...?

NO. REALLY. GOOD WORK. BECAUSE IF YOU HADN'T STOPPED THEM, THEY WOULD'VE RAISED--

NO. THAT WASN'T IT.

I COULDN'T HELP NOTICE THAT YOU'RE WEARING THE NECKLACE--

NO!

YOU LOOK VERY BEAUTIFUL--

--HE DIDN'T EVEN SAY THAT!

WORD UNDER THE STREET IS THAT YOU WENT UP AGAINST THE FIVE DISCIPLES OF --

--STOP. STOP. THAT WAS IT. HE SAID FIVE DISCIPLES WHEN THERE WERE ONLY THREE.

OH, I LOVE THAT SONG. I COULD EVEN DANCE TO THAT SONG.

THREE. FIVE. WHAT'S THE DIFF?

MAYBE ANGEL CAN'T COUNT. MAYBE...

GAH.

MAYBE I CAN GET TO THE GRAVEYARD AND BACK BEFORE THE PARTY'S OVER...

I HATE IT WHEN I'M RIGHT.

I HATE IT WORSE WHEN *HE'S* RIGHT.

YOU ARE TOO LATE!

NO. NO, THAT'S WHERE YOU'RE WRONG.

I *WILL* GET BACK IN TIME FOR THE PARTY.

AWAKEN, *MORGALA!* AWAKEN!

THIS CAN'T BE GOOD.

HEY. YOU GUYS DON'T WORSHIP THE *IMAGE* OF THE DRAGON--

KOOOARGH

--YOU WORSHIP THE DRAGON OF THE DRAGON!

OH, COME ON. IS THIS THE BEST YOU CAN DO? I'VE BEEN ON BETTER RIDES AT DISNEYLAND -- AND I'M TALKING *TEACUPS!*

HEY! I CAN SEE MY HOUSE!

AND... THE HOUSE WITH THE PARTY THAT I'M *MISSING!*

MY *SHOE!* YOU MADE ME LOSE IT! I'M PRETTY SURE DRAGONS DON'T EVEN KNOW WHAT SHOES COST!

CAN YOU BELIEVE THAT BUFFY DIDN'T EVEN BOTHER TO SHOW UP TONIGHT? THAT GIRL IS *SUCH* A LOSER WITH A CAPITAL "L." SHE IS A TOTAL ZERO. LESS THAN ZERO. I CAN'T THINK OF *ONE* THING SHE DOES THAT IS EVEN REMOTELY INTERESTING.

YOUCH!

Y'KNOW, MORGALA, YOU COME INTO *MY* DREAM WHEN ALL I WANTED WAS TO FORGET YOU FUGLIES--

--BUT, NO, YOU HAD TO RISE UP OUT OF THE EARTH AND MAKE THAT CLOSE TO IMPOSSIBLE.

WELL, THE TIME HAS COME TO MAKE *YOU* CLOSE TO IMPOSSIBLE.

THEY BROUGHT YOU TO LIFE BY PUTTING THIS BIG OL' JEWEL INTO THE WALL--

--LET'S SEE WHAT HAPPENS WHEN WE TAKE IT OUT!

POOF!

--OR...!

YOUCH!

OW!

YOUCH!

OW!

THAT WAS FUN.

BUT THAT'S JUST IT, BUF.

THIS ISN'T *YOUR* BED YOU'RE MAKING ALL STINKY...

...IT'S *MINE!*
XANDER? LOOK AT YOU!
YOU'RE ALL PATCHY-EYED.
YES, I KNOW. GIRLS FIND IT DASHING.
WHAT GIRLS?
CAN YOU GET OUT OF MY BED NOW?
WHAT SMELLS IN HERE?

OH, IT'S JUST *YOU.*
SAYS THE GIRL WHO'S A HORSE.
CENTAUR.

HEY, LOOK AT DAWNY, XANDER.
SHE'S ALL CENTAURY. NOT EVEN A ROBOT CENTAUR!
BUF, ARE YOU OKAY? MAYBE YOU SHOULD GET SOME MORE SLEEP. OR *ANY.*
YOU CLOSED YOUR EYES FOR LIKE FOUR SECONDS.
HUH...? WHAT'RE YOU TALKING ABOUT? I'VE BEEN OUT FOR--
BUFFY...?

I KNOW YOU WANTED TO SPEND SOME QUALITY TIME DOWN IN SLEEPYTOWN...
BUT ANDREW CALLED IN AND HE'S IN MADRID AGAIN, AND...
...THE VAMP NEST LOOKS BIGGER THAN THEY THOUGHT. AGAIN.
WHY DO YOU KEEP SAYING "*AGAIN*"?

OMIGOD! LOOK AT YOU, WILL! YOU'RE ALL MAGICKY. AND GAY NOW!

I JUST HAD THE STRANGEST DREAM.
WE WERE BACK IN *HIGH SCHOOL.*
AND YOU WERE THERE.
AND YOU WERE THERE.
AND YOU WERE THERE.
AND TOTO TOO?

ALL I KEPT THINKING WAS HOW NICE THINGS WERE BACK THEN... WHEN IT WASN'T SO COMPLICATED...
...AND YET... IT WAS JUST THE SAME AS NOW. ONLY DIFFERENT.
I GUESS IT DOESN'T REALLY MATTER...
...WHATEVER IT WAS, IT'S OVER NOW AND...

WE'VE GOT A WORLD TO SAVE.

MAYBE ANGEL WAS RIGHT.

YOU CAN'T CHANGE A PERSON'S PAST.

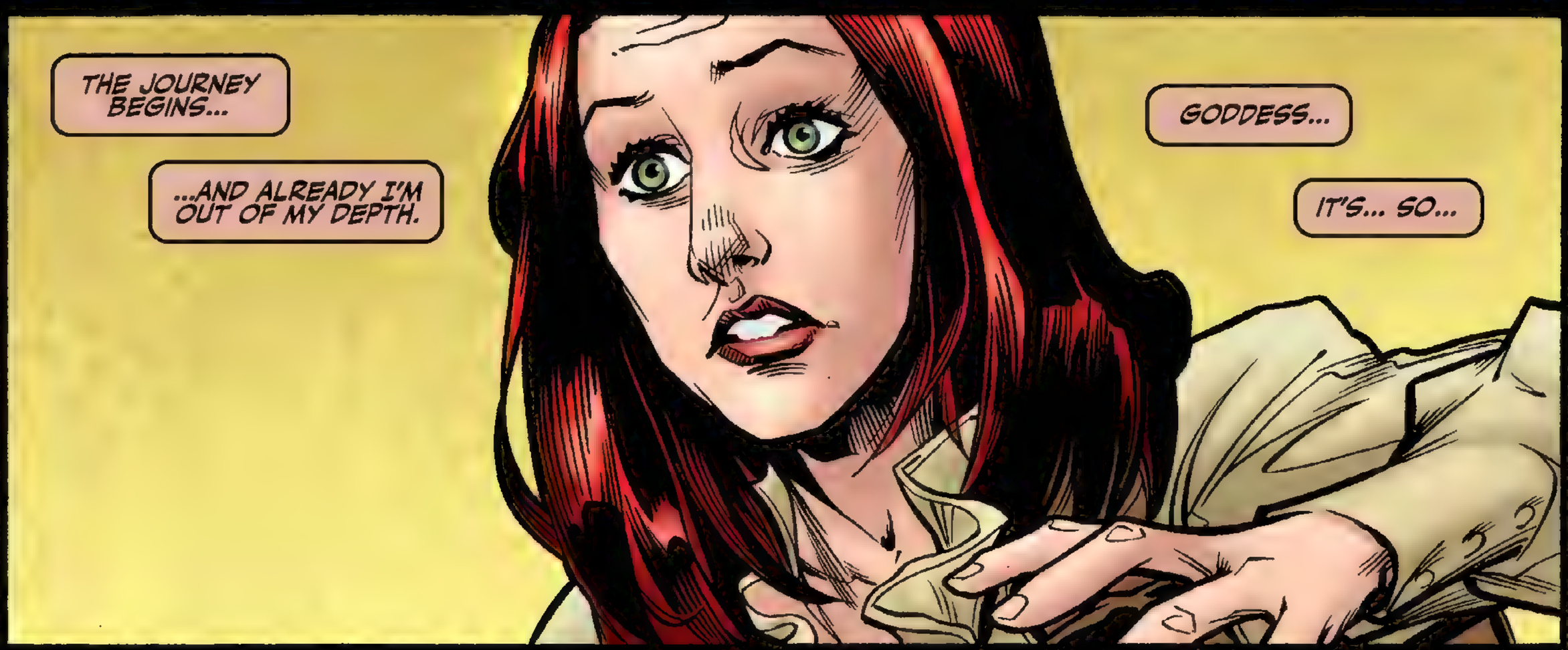
AND JUST BY TELLING THEM, YOU'LL CHANGE THEIR FUTURE INTO WHO KNOWS WHAT.

BUT FOR ONE BRIEF SHINY-SHINY...

...IT WAS GREAT TO GO HOME AGAIN...

That's all, Folks!

Goddess & Monsters



...DERIVATIVE.

TRACK 9¾

10642

F%$#ING WIZARD SCHOOL, IT'S ALL THE RAGE.

I MEAN, IT'S COOL BY ME. I HAD A HUNDRED YEARS OF FALLING DOWN A RABBIT HOLE AND S#$% THAT SAID *"DRINK ME,"* SO THIS IS STILL FRESH.

BUT... ISN'T THIS...

FAKE?

IT DOES SEEM KINDA THEME-PARKY.

WE'RE SCRATCHING THE SURFACE. THE ENTRYWAY TO A BOSS FLOAT IS ALWAYS CULLED FROM COLLECTIVE CONSCIOUSNESS. SOFTENS THE BLOW.

THERE'S GONNA BE A BLOW?

FOR A LADY THAT ALMOST ENDED THE WORLD, YOU'RE KIND OF A PUSS.

OH, I NEVER --

COME ON. TIME TO CATCH THE TRAIN.

THIS ISN'T A TRAIN.

WOW, ARE YOU EVER A DYKE.

THAT TERM IS OFFENSIVE.

OR MAYBE IT'S EMPOWERING -- I CAN'T ALWAYS KEEP UP. HOW'D YOU KNOW?

THE FIELD, THE OPENING PETALS...WITH STRAIGHT WICS, IT'S A FOREST. TALL, THRUSTING TREES...

THE SECOND LEVEL IS YOU, BUT IT'S STILL SURFACE.

BEING A FIERCE 'MO HAS NOTHING TO DO WITH YOUR POWER. THIS IS YOU RELATING TO THE OUTSIDE WORLD.

WE'RE GOING DEEPER THAN THAT.

AH! VERY LITERAL!

RELAX.

BUT ALSO TAKE A RIDICULOUSLY DEEP BREATH.

YOU'RE NOT ACTUALLY BREATHING ON THIS PLANE, BUT YOU CAN STILL SUFFOCATE.

ESPECIALLY IF YOU THINK ABOUT SUFFOCATING, OR IF SOMEONE SAYS THE WORD "*SUFFOCATE.*"

LIKE, "*SUFFOCATE SUFFOCATE YOU'RE GONNA SUFFOCATE.*"

THAT'S ENOUGH, MUFFITT...

I'LL TAKE HER FROM HERE.

three days earlier

ARE YOU SURE ABOUT THIS?

"SURE" WOULD BE OVERSTATING IT.

IT'S JUST... IT'S KIND OF A TRADITION.

AND WE'RE TRADITIONAL SINCE WHEN NOW?

IT'S PART OF A WITCH'S PATH. A PART I SKIPPED OVER.

'CAUSE YOU'RE A GODDESS.

NOT EVEN.

AND GODDESSES DON'T LEAVE THEIR GIRLFRIENDS ALL ALONE TO TAKE REMEDIAL MAGIC IN SOME WEIRD DIMENSION THAT PROBABLY HAS ZERO CELL-PHONE RECEPTION.

KEN DOLL...

NO PET NAMES WHILE I'M POUTING.

SEE ABOVE RE: GODDESS.

I HAVE CRAZY POWER.

POWER IS NOT KNOWLEDGE. IN A WAY, IT'S ALMOST THE OPPOSITE.

LOOK AT THESE GIRLS. A FEW MONTHS AGO THEY BECAME SLAYERS.

I WAS *ONE* OF THEM, WILLPOWER.

NO PET NAMES WHILE I'M LECTURING.

ALSO THAT ONE'S MORE OR LESS LAME.

THESE GIRLS WEREN'T IN THE GAME LIKE YOU. THEY DIDN'T KNOW WHICH END WAS UP.

NOW THEY HAVE YOU.

DID *NOT* ASK TO BE A DRILL SERGEANT--

BUT YOU'RE A GOOD ONE.

THEY NEED IT, AND THEY'LL KEEP YOU OCCUPIED WHILE I'M AWAY.

WELL, THE BLONDE WITH THE R. CRUMB THIGHS COULD PROBABLY KEEP ME OCCUPIED...

I COULD TURN YOU INTO A NEWT. FOR REALSIES.

MAN, I JUST MASTERED MONOGAMY, NOW I HAVE TO PRACTICE NOT-GETTING-ANY-AT-*ALL*GAMY.

YOU'RE A HARSH MISTRESS.

JUST DON'T FORGET ABOUT ME.

"FORGET ABOUT HER."

WHAT DO YOU MEAN?

IT'S ANOTHER LAYER THAT HAS TO BE PEELED AWAY.

NO CONNECTIONS, NO RESTRICTIONS... YOU HAVE TO LIVE *WITHIN* IF YOU'RE TO TRULY WORK THE WOUND.

WOUND?

I THOUGHT THE FLOATABOUT WAS JUST NORMAL WICCY TRAINING? NOBODY SAID ANYTHING ABOUT...

I HAVE A WOUND?

YOU HAVE A PART OF IT.

SO CLARITY NOT THE CATCH OF THE DAY, HUH?

RELAX.

THE DARKNESS WILL ILLUMINATE.

CAN I HAVE WHEELY-GIRL BACK?

STOP!

NOT THIS ONE. NOT THIS TAINTED WRETCH.

IT'S VERY NICE TO DON'T MACE ME.

WHY DON'T WE CALM DOWN, LOVE...

ALUWYN, ARE YOU MAD? YOU *KNOW* WHO THIS IS!

YOU *DO*? DO *I*?

THE PATH IS NOT RESERVED FOR THE RIGHTEOUS.

WE BOTH KNOW WHERE THIS LEADS.

AND I WOULD BE WHO NOW?

WHAT WE KNOW IS THAT NOTHING IS SET. WITH THE RIGHT GUIDE--

YOU? ALUWYN, YOU ARE SAGA VASUKI--YOU THRIVE ON CHAOS. YOU'D LOVE TO SEE HER CORRUPTED.

AND I WOULD KNOW ME FROM...?

ALUWYN, YOU KNOW I LOVE YOU BECAUSE OF THAT SPELL YOU DID THAT TIME, BUT I STAND WITH THE FORCES OF ORDER.
SHE TURNS BACK OR SHE DIES.
ALWAYS BLACK-AND-WHITE THINKING WITH THESE DEMIGODS. "ORDER." "CHAOS." AS IF THEY AREN'T INTERTWINED LIKE LOVERS. AS IF THE UNIVERSES DON'T DEPEND ON BOTH.
ALL RIGHT THEN. A FIGHT TO THE DEATH.
WHOA! WAIT... WHY CAN'T WE BE FRIENDS? GIVE PEACE A CHANCE, 'KAY? WE CAN WORK IT OUT!
STOP! IN THE NAME OF LOVE!

YOU HAVE TO FIGHT BACK, CHILD.

WHY? AND WHY CAN I ONLY SPEAK LIKE OLD-PERSON RADIO?

I BELIEVE I CAN FLY!

YOU HAVEN'T LET GO OF THE SURFACE, AND IT'S CAUGHT YOU IN A LOOP.

IT'S A STUPID LOOP!

DO YOU *REALLY* WANNA HURT ME?

CAN'T YOU UNDERSTAND WHAT A THREAT YOU POSE? CARE YOU NOTHING FOR YOUR WORLD?

DON'T GO BREAKING MY HEART.

DHUUUMmmm

YOU DIDN'T KILL HIM.

I'M NOT A KILLER.

WAIT! IS THAT A SONG? THAT'S NOT A SONG!

YOUR PANIC HAS PASSED. AND YOU MET YOUR FIRST REAL CHALLENGE.

I DIDN'T PUT A SPELL ON HIM, BY THE WAY.

HE JUST HAD TROUBLE WITH HIS FEELINGS.

YEAH, WELL...

LOVE IS A BATTLEFIELD.

AND NOW WE GO ON A BOAT.

THEY *SAID* YOU WERE SPECIAL...

YEAH. NO THANKS.

YOU'LL NEVER FINISH THE JOURNEY IF YOU'RE AFRAID TO GET WET.

THAT'S NOT THE JOURNEY.

YOU ALL KEEP TELLING ME TO GET BEYOND THE SURFACE. THEN YOU TOSS CLICHÉS AT ME.

THE BLACK KNIGHT, THE SEA VOYAGE...THIS ISN'T MY PATH, IS IT?

THIS ISN'T MY PATH AND YOU'RE NOT MY GUIDE.

WELL, SHE GOT THERE SOONER THAN MOST...

SO MANY GET HUNG UP ON THE IDEA THAT SPACE AND TIME HAVE RULES OUT HERE.

AND ALUWYN... SHE'D RUN YOU IN CIRCLES FOR YEARS JUST FOR THE COMPANY.

SHAME ON YOU, ALUWYN.

SLITHER BACK TO YOUR MAD REALM AND LEAVE THIS WITCH HER REASON.

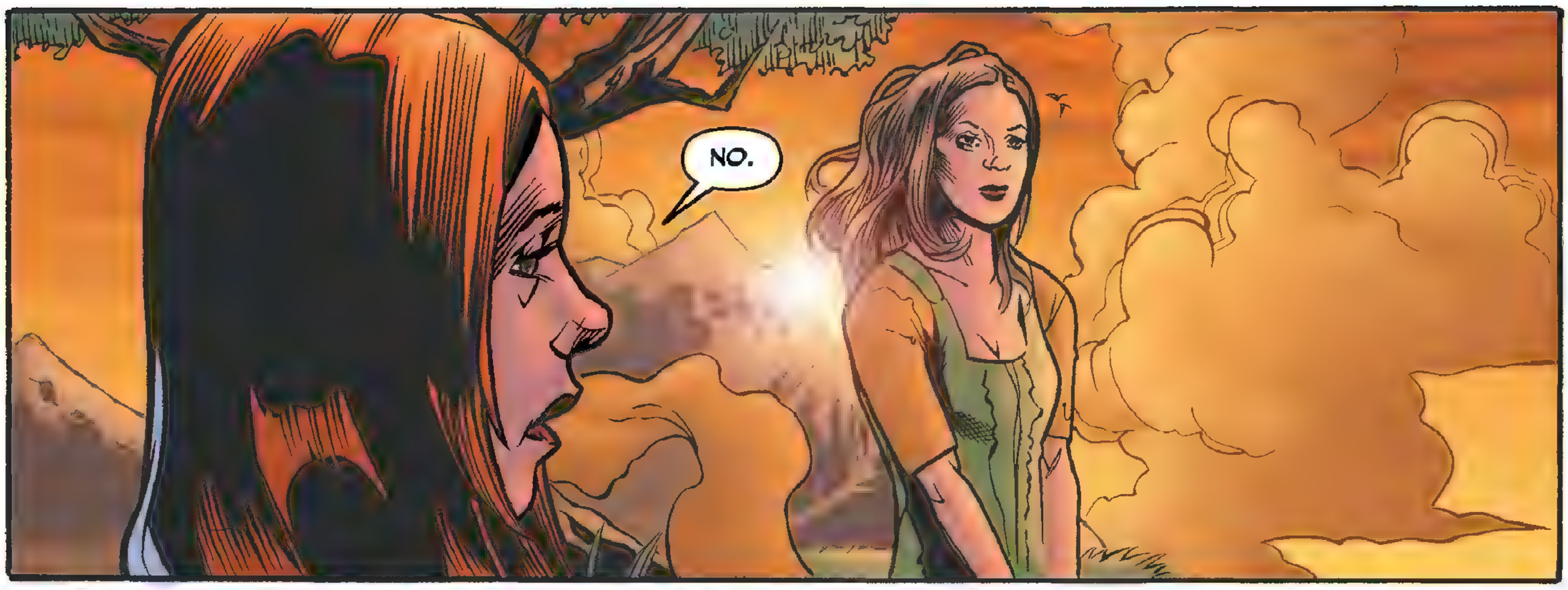
WHO IS MY GUIDE, THEN?

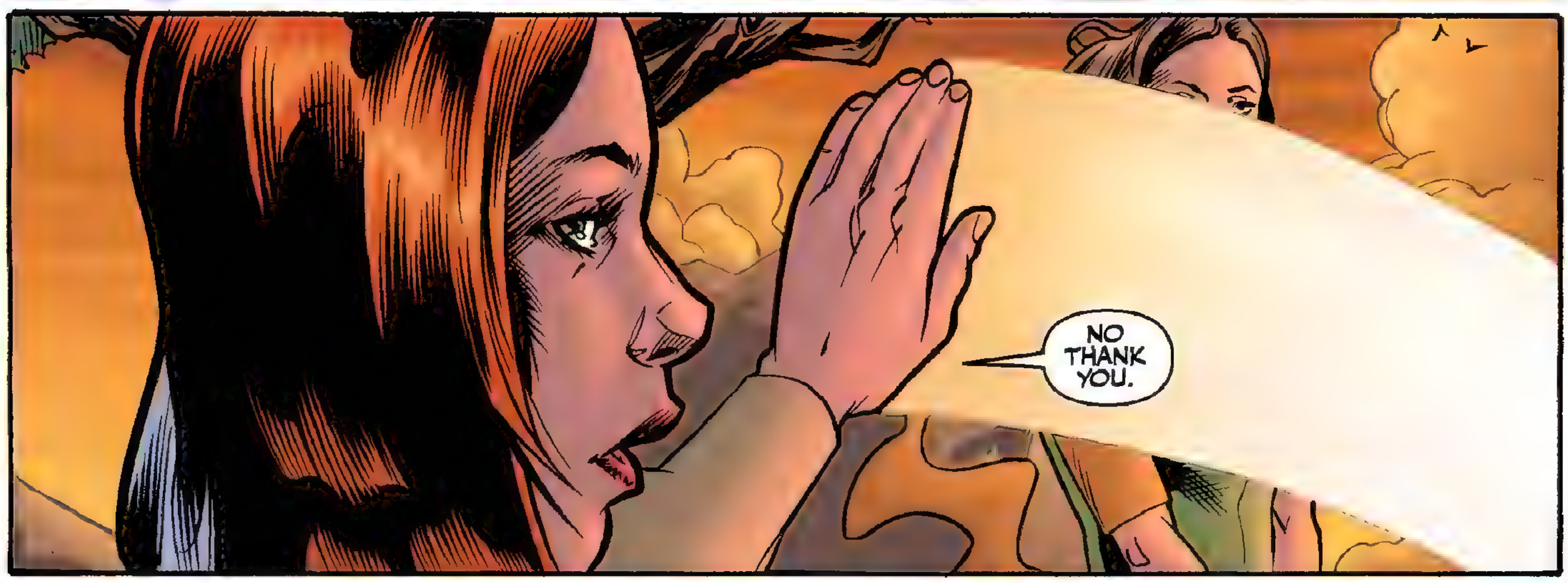
DO I HAVE ONE?

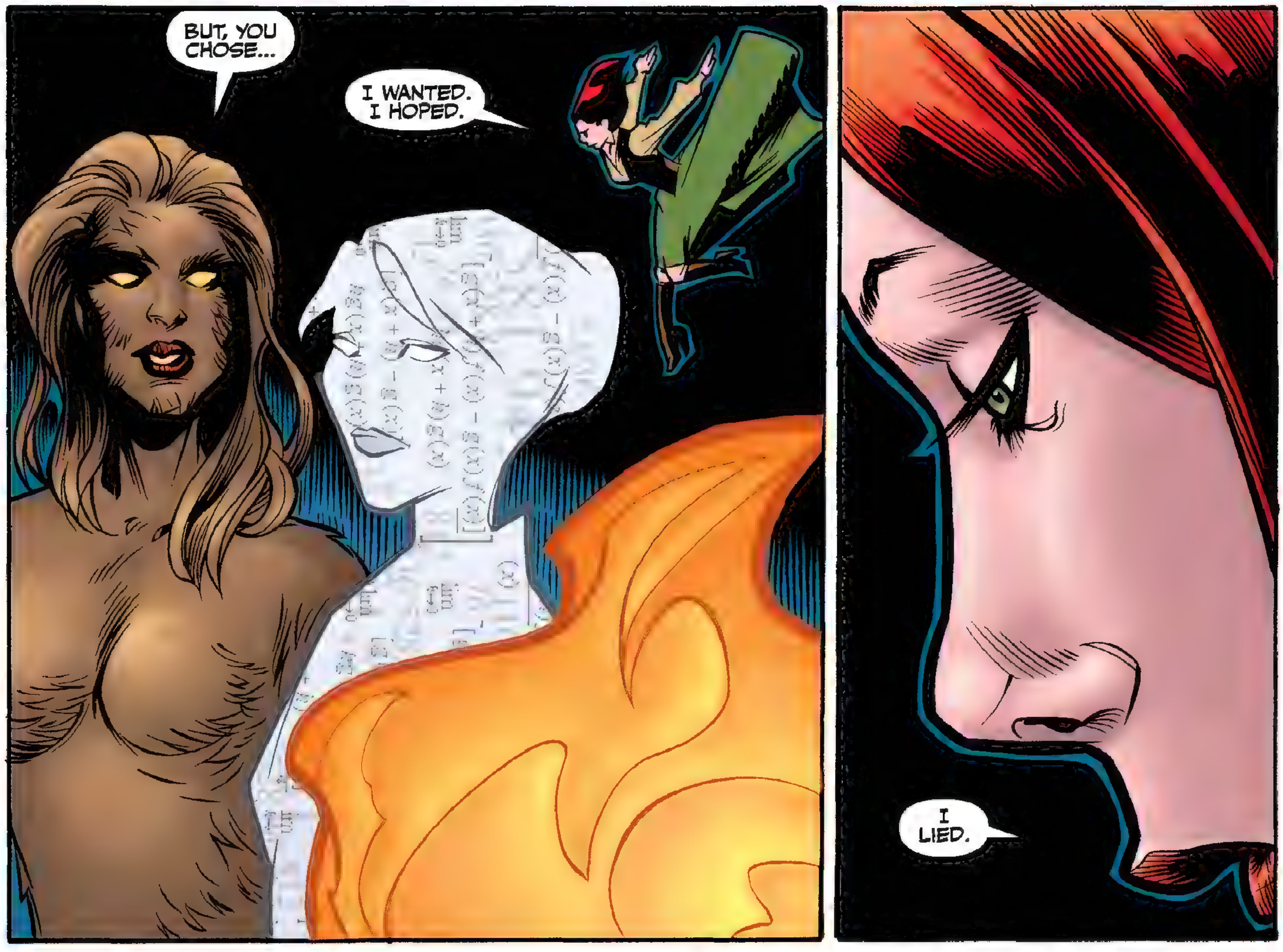
WELL, THERE ARE MANY GUIDES ON THE PATH TO WISDOM...

...BUT YOU DO HAVE ONE IN MIND.

TARA...


NO.


NO THANK YOU.


BUT, YOU CHOSE...
I WANTED. I HOPED.
I LIED.

I SAID I WANTED TO UNDERSTAND MY POWER--

--AND I DO.

BUT UNDER THAT, I WANTED TO KNOW MY FATE.

DARKNESS? ENLIGHTENMENT? WAS I A GOOD WITCH, OR A BAD WITCH? I FEEL THE PULL OF EACH. THAT WAS MY SECRET MOTIVE...

BUT IT'S NOT.

UNDER THE UNDER, I JUST WANTED HER.

SHE WAS MY LIGHT.

SHE WAS MY ORDER.

SHE WAS MY JOURNEY.

COMPLETED.

BUT EITHER SHE'S AN ILLUSION...

...OR TARA IS AT PEACE.

AND EITHER WAY, NO THANKS.

BWAHHH!!!

SHE ALWAYS GETS LIKE THIS.

I KNOW--EVERYONE ASSUMES IT'S GONNA BE ME.

YOU STILL HAVE TO CHOOSE A GUIDE, YOU KNOW.

THE JOURNEY MAY NOT BE SPATIAL, OR TEMPORAL, BUT THAT DOESN'T MEAN IT'S NOT TREACHEROUS.

WE HAVE MANY TRUSTED FRIENDS IN THIS REALM.

SNIFF.

OH FOR THE LOVE OF LIFE STOP SNIFFLING.

I *WILL* NEED A GUIDE.

I HAVE SOMEONE IN MIND.

MORONS! ALL OF YOU.

DON'T LAY THIS ON US...

YOU PUT HER ON EDGE! AND GNOG...

THAT "NONE SHALL PASS" ROUTINE *MIGHT* INTIMIDATE A SCHOOLGIRL.

SHE *LOOKED* LIKE A SCHOOLGIRL...

AND GANDERFLEB! YOU NEVER EVEN SHOWED!

I WAS FIGHTING THE GREAT RONOK!

THE WHAT?

YOU KNOW...HUGE... KINDA LOOKS LIKE A LEAF BLOWER...

WHAT I *KNOW* IS THAT I HAD A CHANCE TO ALLY MYSELF WITH THE MOST POWERFUL WITCH OF HER TIME...

...AND MY *TEAM* COULDN'T KEEP UP.

AAAH!

GODDESS, THAT WATER IS COLD.

YES. I SEE.

I MEAN I KNOW.

I MEAN A...WHAT?

THEY SAY YOU'RE NO GOOD.

THAT YOU RUN IN CIRCLES, THE SNAKE THAT EATS ITS TAIL.

I'VE GOT A BIT OF A REP MYSELF.

THERE IS NO JOURNEY.

THERE IS JUST WITHIN.

SO MY PATH IS WHERE NONE'S BEATEN...

AND FOR TRUTH, I CHOOSE THE TRICKSTER.

YOU'RE PUTTING YOURSELF IN MY HANDS?

I EXPECT IT WILL COME TO THAT.

I'LL KNOW IF YOU LIE.

I ALWAYS LIE.

THAT'S HOW I'LL KNOW.

?

SO HOW DO WE START?

finis

COVERS

ISSUES #11–#20 AND
WILLOW: GODDESSES
AND MONSTERS

BY
JO CHEN
GEORGES JEANTY
KARL MOLINE

WITH
DEXTER VINES
ANDY OWENS
MICHELLE MADSEN
MICHAEL WIGGAM

Georges Vibes

ゴジラ
A STUDIO REVOLVER JOINT.

the Vampire Slayer
STAR FURY
GEORGES

ALPEP

HE RLE

OVING MEMO

GEORGES

Art: Karl Moline, Andy Owens, and Michelle Madsen

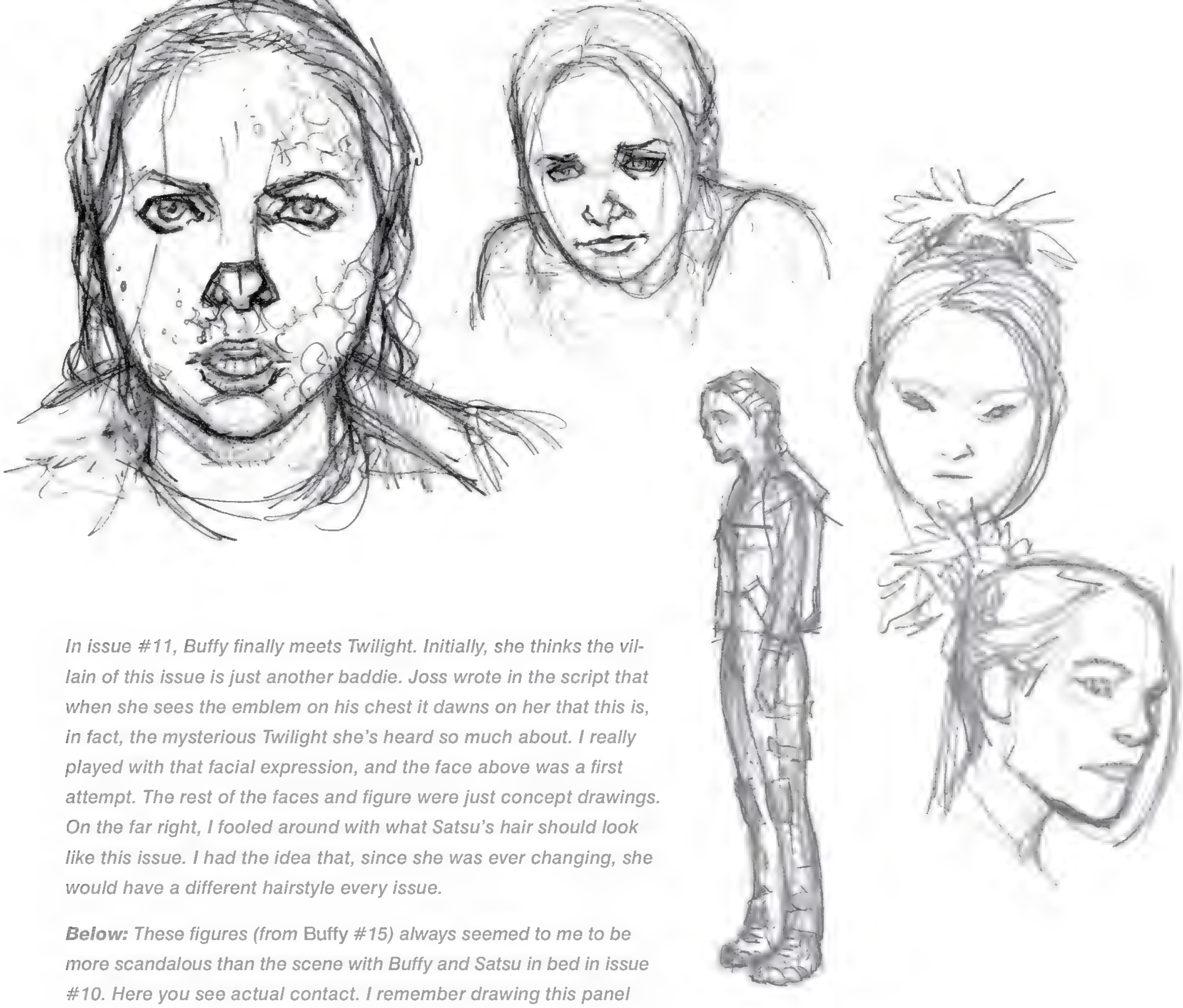
SKETCHES

ART BY
GEORGES JEANTY
AND KARL MOLINE

TEXT BY
GEORGES JEANTY
WITH ADDITIONAL TEXT
FROM THE EDITORS

Character studies of heroines Dawn, Buffy, and Willow.

The cover pencils to issue #11. I wanted to establish with this issue that Buffy will, from time to time, "suit up." I wanted to give her some sort of gear, along with Satsu (who has eclectic tastes), which would be a little more funky than her traditional outfits. I'm always trying to integrate the title Buffy the Vampire Slayer *into a cover, and you can see here that I had the idea of maybe putting the logo in a search-light, like the bat signal.*

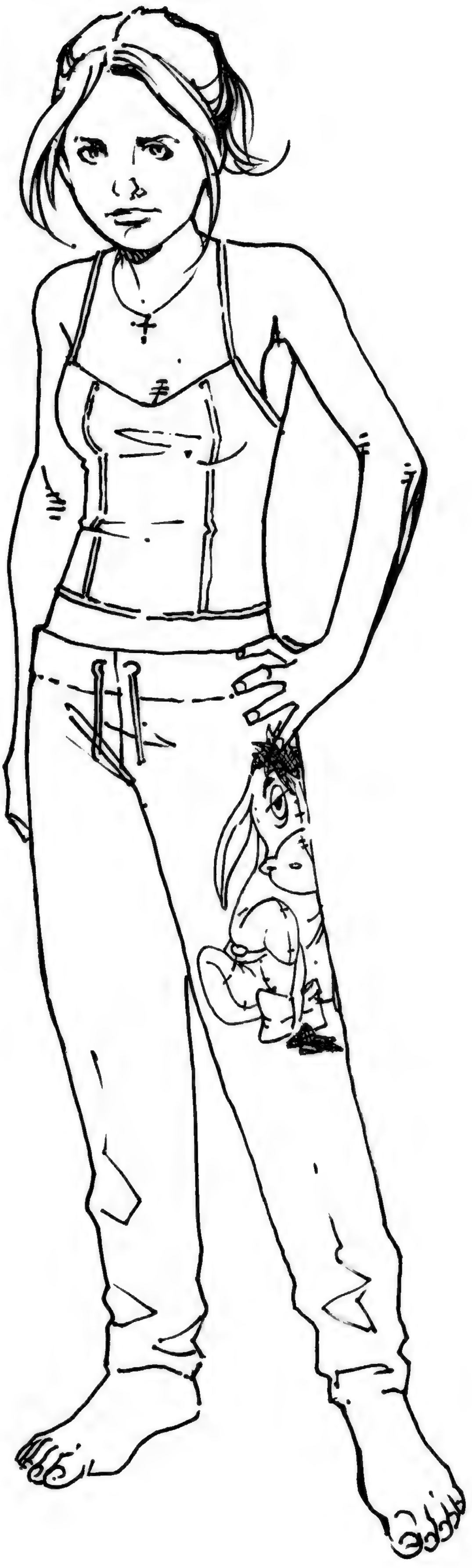


In issue #11, Buffy finally meets Twilight. Initially, she thinks the villain of this issue is just another baddie. Joss wrote in the script that when she sees the emblem on his chest it dawns on her that this is, in fact, the mysterious Twilight she's heard so much about. I really played with that facial expression, and the face above was a first attempt. The rest of the faces and figure were just concept drawings. On the far right, I fooled around with what Satsu's hair should look like this issue. I had the idea that, since she was ever changing, she would have a different hairstyle every issue.

Below: *These figures (from* Buffy *#15) always seemed to me to be more scandalous than the scene with Buffy and Satsu in bed in issue #10. Here you see actual contact. I remember drawing this panel knowing I would have to be very careful about what I could show, so I drew the whole image and then used the panel borders to crop the action. I'm really happy with the way it came out. You can tell it's Buffy and Satsu kissing, but it's more of a tender kiss, with the promise of the passion to come. I intentionally put Satsu on top because I wanted to show that Buffy, who has a dominant personality, was surrendering to her. I wanted to put a tattoo on Satsu's lower back, but couldn't figure what that would be before Joss vetoed the idea.*

For the cover to issue #12 I was looking at a lot of Japanese art. I wanted the covers for this story arc, with our heroes in Japan, to have a traditional Japanese feel to them. The first detail I thought of was a kimono. I knew we needed to have Buffy on the cover—although she's never in a kimono in the story—along with wolves, since the title of the story was Wolves at the Gate. *These images of Willow and Xander were done in an old Japanese style.*

With Buffy front and center on the #12 cover, I wanted her to have a cool stance, but not one that was overly aggressive. The hardest part of this cover was getting Buffy's face. I just couldn't decide what I liked or where she should be looking, or what expression would best suit her. I did quite a few variations before I settled on the one that's on the cover. I really liked the way this cover turned out. It hit all the points I think a cover should in relationship to the story.



When I have time (which is hardly ever) I try to design costumes for the characters. I like to think about what a character wears because—as you know—what we wear tells people a little something about us. I'm neat. I'm stylish. I'm trying to make a statement. *Stuff like that. Buffy is no exception. I like putting her in things I think she'll like. I remember asking Joss very early on in our relationship, if Buffy were to go clothes shopping where do you think she'd go? He was enthusiastic about her shopping at Anthropologie; so I get catalogs and put them to the side until I need something new for Buffy to wear. It's worked out very well. Lots of people comment on the clothing for this series.*

Left: *Kumiko Ishihara. This girl was an amalgam of lots of styles: anime, emo, cosplay, what have you. She is the bad witch who goes against our goodly Willow. I loved what she was wearing. It took me a long time to get all that stuff together. What I didn't realize was, with all the clothes I was putting her in, I would have to draw everything every time she showed up. Most artists like to streamline characters so that they're easier to draw. I must have forgotten that when I was designing Kumiko. I'm really happy with how she turned out, and just gave in to all the detail.*

Above: *Toru was a little easier. He is what I call modern goth, in a suit and scarf. I wanted him to be very elegant because he was the leader of the group and I wanted to show that he was always in control; that's why his movements are limited. He's always sure of what he's doing and what's going on around him. He is an exercise in discipline.*

The cover to issue #14 was fun to do. I threw everything into this cover except the kitchen sink! Anyone who knows me knows I'm a huge Godzilla fan, and when I got the chance to do a giant trampling Tokyo, I was most happy! Drew Goddard, who is also a kaiju *fan, definitely wanted to have Godzilla references in his story. We were in total harmony for the whole arc. For this cover, I didn't want Dawn to look too menacing. More like she didn't mean to wreak havoc, but she just didn't know where to step. I littered the background with tons of corporate symbols. I even had the chance to finally stick in Joss's "Grrr, argh"—only in kanji. I did this cover with three-point extreme perspective and I'm really happy with the way it came out.*

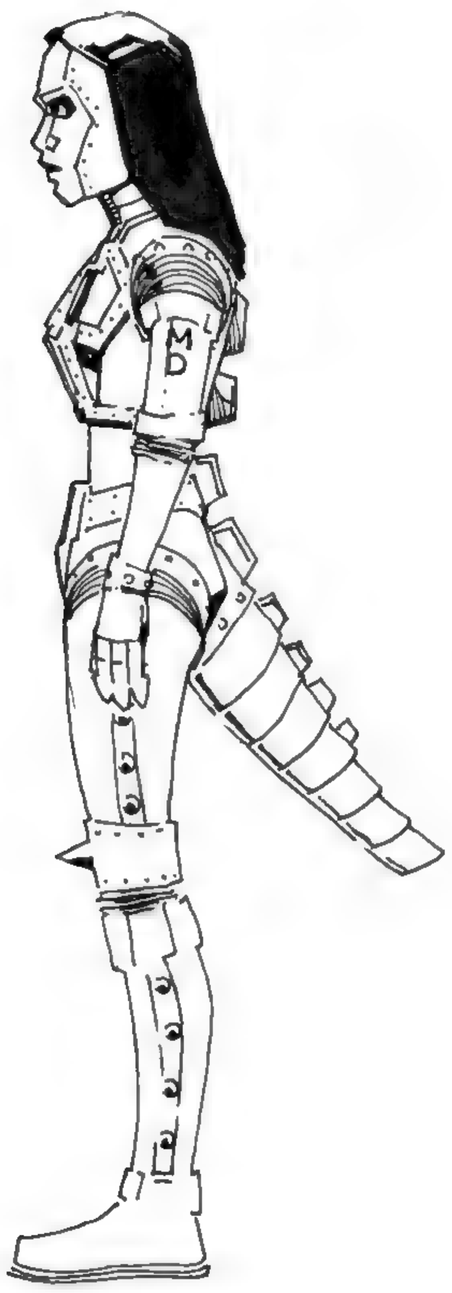
Coca-Cola

UTANT NEWS

A STUDIO REVOLVER JOINT.

These layouts show how I work out the story. I'll read the script several times, do thumbnail sketches, and then lay out four pages on an 8½ x 11 inch piece of paper. Here we have Dawn first appearing on the streets of Tokyo and Willow working her magic. In the layout stage, I'll establish my perspective, see how much room I need to leave for dialogue, and see what my pacing looks like. Believe it or not, this is a very important stage in the drawing of a comic. So much of what the reader is affected by is established here. What kind of impact you're gonna have on the reader should come across in the layouts. It's also the most fun. You really start to see the story going from words on a page to images with the suggestion of movement.

Like most people, I was really surprised when Renee got staked. Now, longtime Buffy *fans know that when you're Xander's girlfriend, things probably won't end well, but it was really sad to see a new character go so soon. I really played with how to show that last impactful image. Should she get stabbed in the front? In the back? I thought that even though Toru has a sense of nobility, he's still just a misogynistic criminal and would have no reservations about stabbing a girl in the back. It took a few drawings to figure out how to best achieve this scene.*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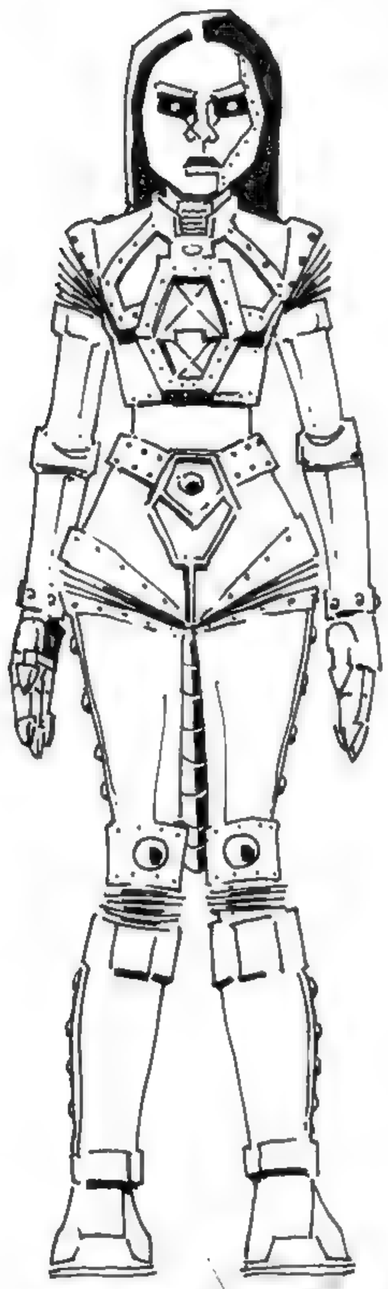


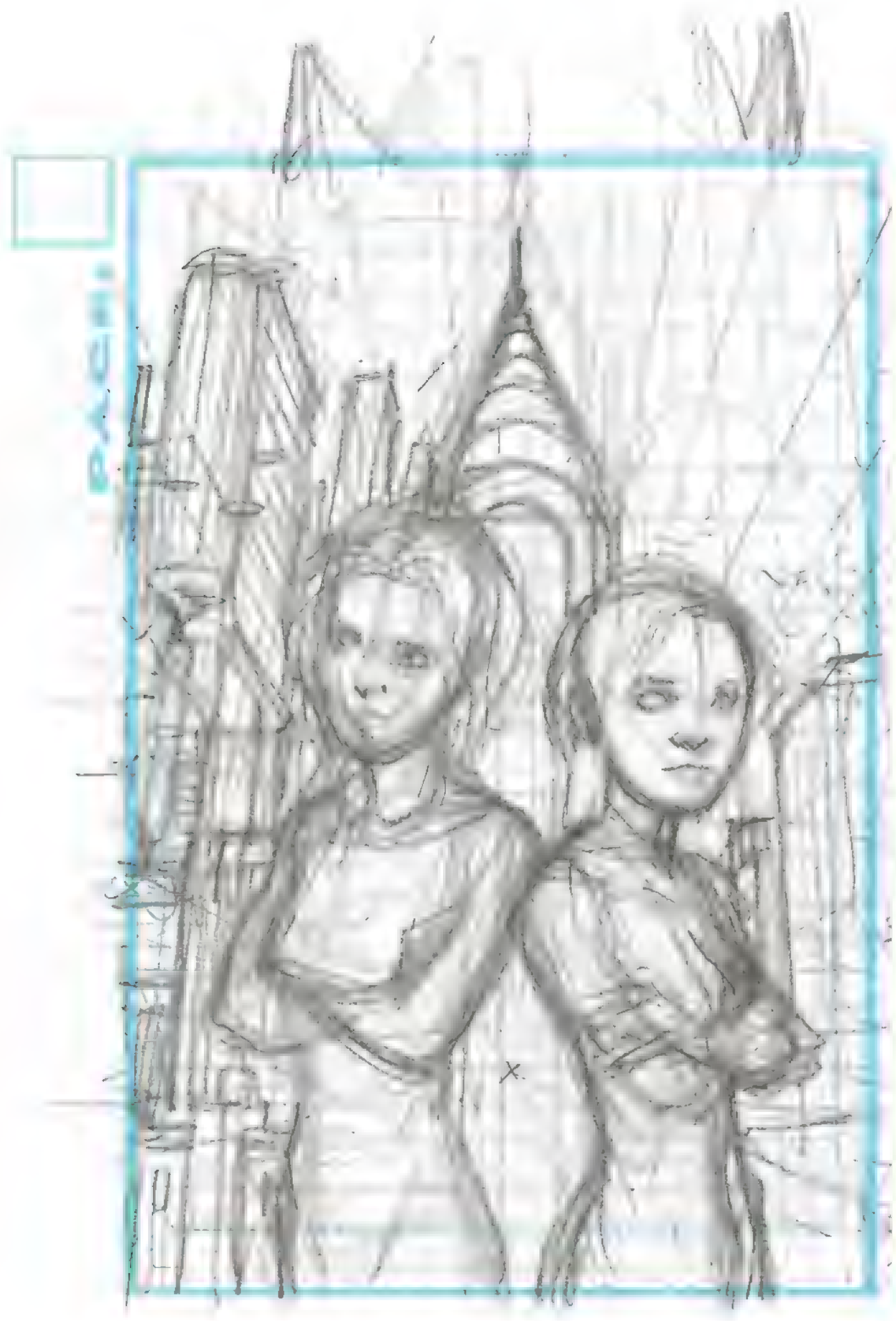
Facing: *Drew loved Mecha Dawn. As any self-proclaimed Godzilla fan will tell you, Mecha Godzilla is one of the highlights of the Godzilla series. It was a robot built by the Japanese military to combat the real Godzilla. So . . . we had to have a Mecha Dawn. That whole scene was pure magic to draw. I was in my* kaiju *heaven. It's funny; when I was designing Mecha Dawn, I thought the tail might be a little overboard—not that I had a problem with a mechanical Dawn, but with a tail? Drew was adamant about having the tail to complete the authenticity.*

Above: *This cover sketch for issue #15 was an homage to Akira Kurosawa's* Seven Samurai *film. Sometimes the homage covers that I do are really easy because it's all there for you. I remember the only real thought I put into this one was wondering who was going to appear on the cover.*

Following pages: *Cover sketches and pencil stages for* Buffy *#18 & 19. The issues were drawn by Karl Moline, but these covers were drawn by Georges.*

*This was a fun cover to do (*Buffy *#19). I like backgrounds and cityscapes, although they take me forever to draw! Here I got the chance to do a split image of backgrounds. I don't know if that came through, but on the Fray side is New York of the future and on the Buffy side is the New York of today. I think this idea was settled on early on. Even though I wasn't doing the interiors I was given info about what was going on. I immediately thought two Slayers together: How can I exploit that? Then I got to thinking of the other Slayers Buffy has been with, namely Faith and Kendra. I saw a publicity photo of Kendra and Buffy with their backs to each other. Bam! I thought, why not have that same image only this time with Fray? The rest as you can see, fell into place. Most of the figuring out was placement, which is why you see images of just the city and then of the girls. I did them separately and overlaid them when I went to the drawing board.*

***Facing, bottom:** Sketch and tight pencils for* Buffy *#18 cover.*



Karl Moline's pencils for the fight between Buffy and future Slayer Fray.

I was never too crazy about this cover for issue #16. It was the first time I was drawing Kennedy and Vi. I was never really happy with how it turned out. It's a fine image and it got the point across, but I never thought I "sold" this cover.

The animation-style cover for issue #20 was a lot of fun to do. I don't normally get to switch up my style and draw in a totally different way, but I was really happy that I could get to do this. As many of you know, Buffy was going to become a cartoon at one point, produced by Joss and the writer of this issue, Jeph Loeb; but alas, the project never came together. The gang at Dark Horse thought it would be fun to have one of the unproduced stories of the cartoon fit into Season 8 with some of the artists that were on staff for the cartoon. I thought it was a charming little story and loved doing the bookend pages. It was all kinds of fun. I did a lot of cartoon drawings of the Scooby gang. The strangest thing was getting to draw Cordelia. I'd never had the chance to do that before, and here she was.

Following the crossover, Karl Moline returned for a Willow *one-shot scripted by Joss.*

Above and facing, top: Cover sketches.

Facing, bottom: Karl's character studies of Willow.

Right: Karl often begins with tiny thumbnail layouts in the margins of the script.

Below: More refined layout options for page 1.

Facing, top left and bottom: Two versions of page 6.

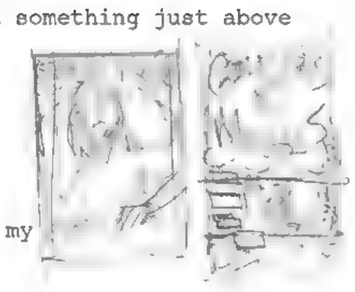
Facing, top right: Concept design for Muffitt.

GODDESSES AND MONSTERS

PAGE ONE

Panel one

Close on Willow, looking wide-eyed at something just above frame.



WILLOW
(narration)
The journey begins...

WILLOW (CONT'D)
(nar)
... and already I'm out of my depth.

WILLOW (CONT'D)
Goddess...

WILLOW (CONT'D)
It's... so...

PAGES TWO AND THREE

Two page splash (with four small panels along the bottom)

She is standing at a train station, and it just could not be more Harry Potter. Old Steam Engine, kids in wizard robes, owls and hippogryffs -- try to avoid the movie, and make it more illustrative, but we know where we are.

WILLOW (CONT'D)
...derivative...

Panel two

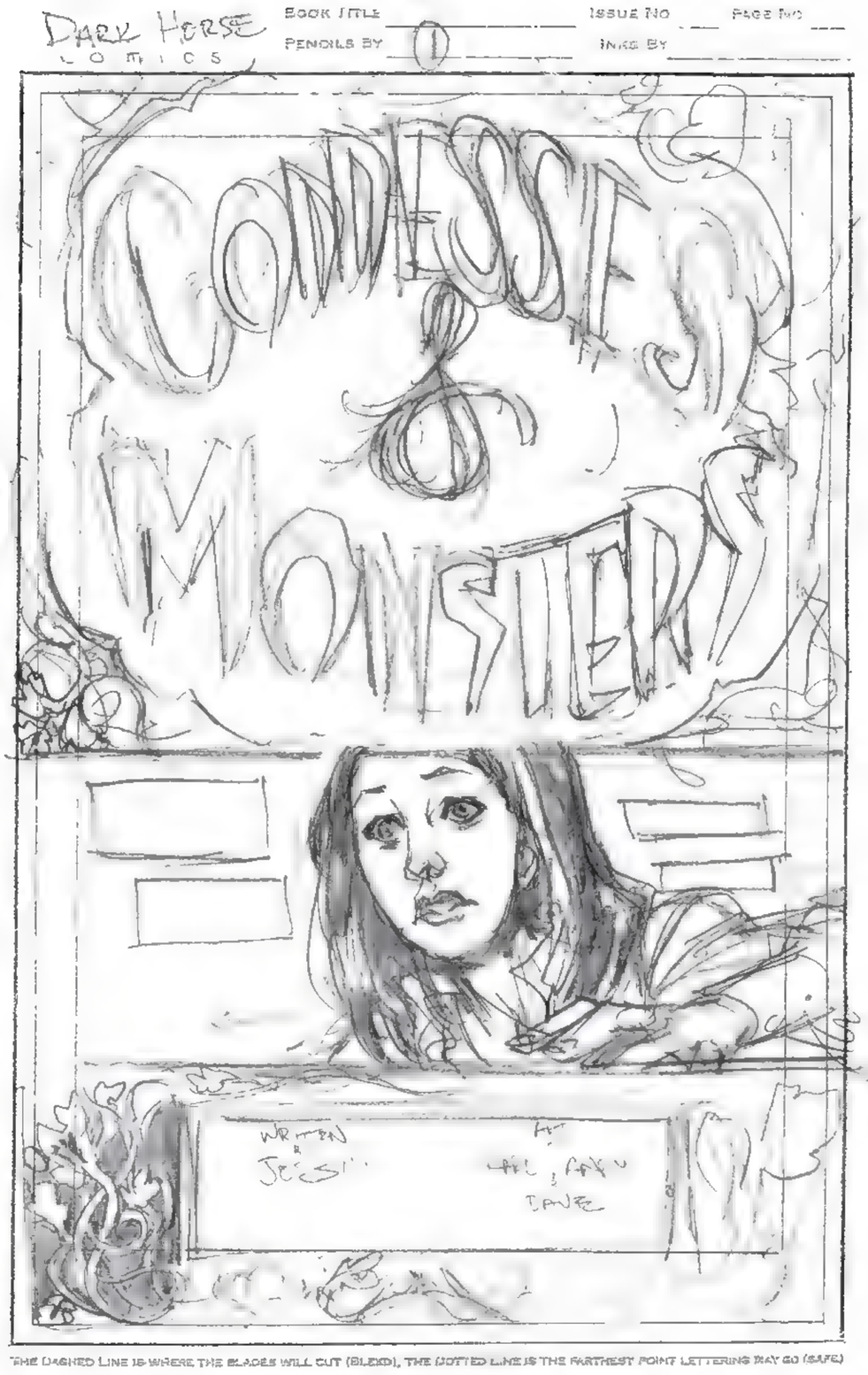
A steampunk waif rolls up in an elaboarate and badass wheelchair/chopper. She looks terminally bored. She is called MUFFITT.

MUFFITT
Yeah, we get this all the time. F$%&ing wizard school, it's all the rage.

Panel three:

Closer, up past Muffitt looking around, to Willow furrowing her brow at Muffitt.

THE DASHED LINE IS WHERE THE BLADES WILL CUT (BLEED), THE DOTTED LINE IS THE FARTHEST POINT LETTERING MAY GO (SAFE)



THE DASHED LINE IS WHERE THE BLADES WILL CUT (BLEED), THE DOTTED LINE IS THE FARTHEST POINT LETTERING MAY GO (SAFE)

THREE DAYS EARLIER

three days earlier

DARK HORSE COMICS

BOOK TITLE _____ ISSUE NO ___ PAGE NO ___

PENCILS BY (2) INKS BY _____

THE DASHED LINE IS WHERE THE BLADES WILL CUT (BLEED), THE DOTTED LINE IS THE FARTHEST POINT LETTERING MAY GO (SAFE)

DARK HORSE COMICS

BOOK TITLE _____ ISSUE NO. ___ PAGE NO. ___

PENCILS BY (3) INKS BY _____

THE DASHED LINE IS WHERE THE BLADES WILL CUT (BLEED), THE DOTTED LINE IS THE FARTHEST POINT LETTERING MAY GO (SAFE)

Karl's character sketch and thumbnail for the fight with Gnog.

***Previous pages:** Karl's layout of the train-station sequence.*

CREATOR BIOGRAPHIES

Writer, producer, and director JOSS WHEDON began writing feature films and acting as a "script doctor" in the 1990s. He introduced the character for which he is most well known in his script for the original *Buffy the Vampire Slayer* film (1992).

In 1997 Whedon founded Mutant Enemy Productions so that he could coproduce the television series *Buffy the Vampire Slayer*. The series ran from 1997 to 2003, giving birth to Whedon's cultlike fan following, and led to a spinoff series, *Angel*, as well as comics series based on both shows. In 2002, Whedon produced and wrote the television series *Firefly*, which eventually led to a feature film titled *Serenity* (2005), as well as more comics. In 2008, Whedon produced and cowrote, with his brothers Zack and Jed Whedon, and Maurissa Tancharoen, the Emmy-winning online series *Dr. Horrible's Sing-Along Blog*—again leading to a comics series. His most recently produced television work, *Dollhouse*, created with Jed Whedon and Tancharoen, premiered in 2009. He is the writer and director of the blockbuster film *The Avengers*, based on the Marvel Comics superhero team.

Comics written by Whedon include *Fray* and *Buffy* Season Eight, both based in the *Buffy the Vampire Slayer* universe, and *Sugarshock*, all for Dark Horse Comics, and *Runaways* and *Astonishing X-Men* for Marvel Comics.

Writer, producer, and director **DREW GODDARD** was discovered while working as a production assistant in Los Angeles. He wrote an unsolicited script for the television series *Six Feet Under*, which fell into the hands of two television producers, one from *Buffy the Vampire Slayer*, and one from *Angel*. Goddard began writing for *Buffy* in the show's seventh and final season, in 2002. At *Buffy*'s end, he moved over to *Angel* as executive story producer for that show's fifth—and also final—season. While working on *Angel*, Goddard received his first screenwriting award, the Hugo for Best Dramatic Presentation/Short Form, for the *Buffy* episode "Conversations with Dead People," cowritten with Jane Espenson. That episode also was awarded the SyFy Portal Genre Award for Best Episode/Television. Also in 2003, Goddard cowrote two comics with *Buffy* creator Joss Whedon in the *Tales of the Vampires* series for Dark Horse Comics. In 2005, he began writing freelance for the television series *Lost*. Goddard's first foray into feature films was released in 2008: the critically acclaimed *Cloverfield*, for which he wrote the screenplay (winner of the Saturn Award for Best Science Fiction Film, and nominated for two Golden Trailer Awards). A sequel is anticipated, but not confirmed. After cowriting, with Joss Whedon, an ultra-secret horror film released in 2012, *Cabin in the Woods*, Goddard stepped into the director's chair. Next up, Goddard will take on writing duties for *Robopocalypse*, a film with director/producer Steven Spielberg.

An Emmy and Writer's Guild of America Award–nominated film and television writer, and an award-winning comic-book writer, **JEPH LOEB** began his prolific career cowriting 1985's *Teen Wolf*. It was the second film he pitched with writing partner Matthew Weisman after graduating from Columbia University with a master's degree in film. *Teen Wolf* was quickly followed by *Commando* (1985), *Burglar* (1987), and *Teen Wolf Too* (1987). In 1991, while working on a project for Warner Bros., Loeb met a DC Comics publisher who invited him to begin writing comics. His first comics series, *Challengers of the Unknown*, was also his first collaboration with artist Tim Sale. From there, Loeb continued at DC Comics working on *Batman* titles, and also began writing for Marvel Comics (*Captain America*, *Avengers*, etc.), as well as other comics publishers. He was awarded Eisner Awards for two of his works, *Batman: The Long Halloween* (1998 and 1999), and *Batman: Dark Victory* (2002). Writing *Superman for All Seasons* for DC, an Eisner Award–nominated series in 1999, led to Loeb writing an episode of the television series *Smallville* in 2002; soon after that he joined the

staff of the show as supervising producer. In 2005, Loeb joined the ABC television series *Lost* during the show's second season as writer/producer. Following that, he became co-executive producer for NBC's *Heroes*. *Heroes* won a People's Choice Award and a Saturn Award, and was nominated for several other awards, including an Emmy and a Golden Globe. In 2010, Loeb was appointed Marvel Entertainment's executive vice president, head of television, where he began working to create television shows—both live action and animated—based on Marvel's characters.

Buffy the Vampire Slayer Season 8 and Season 9 series artist **GEORGES JEANTY** studied fine arts at Miami Dade University; the pursuit of a career in comics was a logical choice for his artistic talents. In 1993 he broke into the world of comics with *Paradigm* #1 from Caliber Comics, and soon was penciling for London Night Studios. Moving to Atlanta, Georgia, in 1994, Jeanty joined Gaijin Studios and began to work regularly for DC Comics on titles such as *Green Lantern*, *Superboy*, and *Superman*. His first ongoing series came in 1999 with Marvel Comics' *Bishop: The Last X-Man*, and was followed by work on *Gambit*, *Deadpool*, and *Weapon X*. In 2003, Jeanty left Gaijin Studios and formed Studio Revolver with fellow artists Dexter Vines, Tom Feister, and Tariq Hassan. The year 2006 brought Jeanty the critically acclaimed comics miniseries *The American Way*, a controversial sixties-era series written by screenwriter John Ridley and released through WildStorm. Soon after the success of *The American Way*, Jeanty was approached by Dark Horse Comics to be the regular series artist for *Buffy the Vampire Slayer* Season 8—for which he had been handpicked by Joss Whedon. Georges Jeanty's run as the artist for Season 8 was critically acclaimed, and the series received the 2008 Eisner Award for Best New Series. Jeanty continues as the regular series artist for *Buffy the Vampire Slayer* Season 9.

Best known for his work in the *Buffy* universe, comic artist **KARL MOLINE**'s first project with series creator Joss Whedon was the 2003 miniseries *Fray*, from Dark Horse Comics, set in the future of Buffy's world. With the canonical return of *Buffy the Vampire Slayer* in comics with Season 8, Moline was again brought in to draw a *Buffy*/*Fray* crossover arc in issues #16–#19, as well as a Season 8 *Willow* one-shot and a *Riley* one-shot. His other work for Dark Horse includes a *B.P.R.D.: War on Frogs* one-shot in 2008 and the miniseries *B.P.R.D.: The Dead Remembered* in 2011. Moline has also done work for other comics publishers, such as Marvel Comics (including *Avengers Academy*, *The Loners: The Secret Lives of Super Heroes*, *Spider-Man Unlimited*, *X-Factor*, and *X-Men*).

ERIC WIGHT, artist, illustrator, animator, and author, is a graduate of New York's School of Visual Arts. He began working in animation during college for MTV Animation, then moved on to work with other animation studios, like Warner Bros. Animation (*Batman Beyond*, *Superman: The Animated Series*), and Walt Disney Television Animation (*Kim Possible*, *The Legend of Tarzan*). Wight was also art director for the anticipated (yet never finished) *Buffy the Vampire Slayer* animation series. Though the show never came to pass, he art directed *Buffy* Season 8 #20, which was done in the style he had created for the animated program. With the comic adaptation of Michael Chabon's *The Amazing Adventures of Kavalier and Clay*—which won Wight the Russ Manning Most Promising Newcomer Award in 2004—he caught the eye of the creator of television's *The O.C.*, Josh Schwartz. Soon, he was hired to be the "ghost artist" for a character on the show. Working for *The O.C.* led to more ghosting on the television series *Six Feet Under*. While working in animation and ghosting, Wight continued his work on books and comics; his first complete graphic novel, *My Dead Girlfriend*, was published by Tokyopop in 2007, and honored by YALSA in 2008. Wight has also been published through Simon & Schuster, beginning in 2009 with his graphic novel/chapter book hybrid *Frankie Pickle* series. The latest release is 2012's *Frankie Pickle and the Invasion of the Polka Dots*.

Artist **ETHEN BEAVERS**'s first foray into comics was a fill-in issue of *Justice League Unlimited* for DC Comics in 2004. He went on to draw various other comics based on Cartoon Network programs, including *Samurai Jack*, and others for DC. For a time Beavers also worked as a storyboard artist for the animated *Justice League Unlimited* television series. More of his comics work can be seen in Dark Horse Comics titles like *Star Wars: Clone Wars Adventures*, *Indiana Jones Adventures*, and *Buffy the Vampire Slayer*. Beavers has also done children's book illustration. The latest volume of the *New York Times* best-selling *NERDS* (written by Michael Buckley) was published at the end of 2011.

ADAM VAN WYK is a storyboard artist for television and feature-length animation. He specializes in action sequences, and has worked for a variety of animation companies, including Sony Pictures Entertainment (*The Spectacular Spider-Man*), Warner Bros. Animation (*Justice League*, *Batman Beyond*), and Walt Disney Television Animation (*The Legend of Tarzan*). Van Wyk has also done animation and background work for games based on various Disney properties, as well as some comics work, including Dark Horse Comics' *Buffy the Vampire Slayer* Season 8.

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Buffy experiences her first face-to-mask encounter with Twilight, as well as an encounter with one of her Slayers—of an entirely different kind. Then, when a powerful witch and a group of vampires—who have abilities only before witnessed in Dracula—infiltrate the Scotland base and steal Buffy's scythe, Buffy and her team follow their trail to Tokyo. Meanwhile, Xander must recruit an old friend if Buffy and the Slayers hope to make it out of Tokyo alive!

Investigating the secrets behind Buffy's scythe, Willow and Buffy head to New York. In an unexpected turn of events, Buffy is transported to a dystopian future, where she meets Fray, future Slayer. As Willow struggles to return her friend to the present, in the future Buffy must join forces with Fray to stop an ancient evil if she hopes to ever return home.

"Goddard is no stranger to writing in this universe and his dialogue and writing is as flawless as Whedon's own."

—IF Magazine

"Drew Goddard handles each character's voice and nuance exceedingly well . . . Goddard has really nailed it."

—IGN.com

"[Karl Moline] totally nails the Buffy cast—their body language, facial expressions, and likenesses are spot on, without ever looking 'photo-reference-y.' More, please!"

—Bruce Timm
(Batman: The Animated Series)

"Dark Horse Comics' Buffy the Vampire Slayer Season Eight is a rare commodity."

—Publishers Weekly

"Series creator Whedon effectively sucks devotees back into his Hellmouth."

—Entertainment Weekly

"The whole gang returns, kicking ass and splitting infinitives in Whedon's inimitable dialogue."

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The Slayer army encounters huge obstacles while Twilight's threatening reach continues to expand. Buffy and her Slayers travel to Tokyo to face vampires who possess powers only seen before in Dracula . . . Then, investigating the secrets behind Buffy's scythe, Willow and Buffy travel to New York, where Buffy is transported to a dystopian future and immediately encounters Fray, future Slayer!

The continuation of Joss Whedon's television hit *Buffy the Vampire Slayer* in comics form was a groundbreaking venture when Season 8 launched; it brought a beloved cast of characters back to fans who had been waiting years for an official follow-up to the live-action show. Written by Joss Whedon, Drew Goddard, and Jeph Loeb, with art by series artist Georges Jeanty, Karl Moline, and Eric Wight (with a team of "animators"), this library edition contains the third and fourth arcs of Season 8, a standalone story starring Willow, and an expanded sketchbook featuring the preliminary art of Georges Jeanty and Karl Moline.

JOSS WHEDON

DREW GODDARD

JEPH LOEB

GEORGES JEANTY

KARL MOLINE

ERIC WIGHT

"Drew Goddard is a rare breed: a genre writer who crafts truly inspired characters and lyrical, emotional scenes."

—J. J. Abrams *(Alias, Lost, Cloverfield)*

"Buffy Season Eight is run like the television series from which it came . . . a classic evolving specimen for this era of ever shifting media platforms."

—Los Angeles Times

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